

The
HIGH SCHOOL
THEESPIAN

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IN THIS ISSUE

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PAUL GREEN
Teacher, Philosopher, Playwright
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A MAGAZINE DEVOTED TO THE INTEREST OF HIGH
SCHOOL DRAMATICS

NATIONAL THESPIAN ROLL

INDIVIDUAL MEMBERSHIP APPROXIMATELY 33,000

Troupe No.

ALABAMA

102. Sheffield High School, Sheffield, Ala.
125. Wetumpka High School, Wetumpka, Ala.
126. Eufaula High School, Birmingham, Ala.
284. Talladega High School, Talladega, Ala.

ARIZONA

105. Yuma Union High School, Yuma, Ariz.
174. Miami High School, Miami, Ariz.
199. Williams High School, Williams, Ariz.
336. Winslow High School, Winslow, Ariz.

ARKANSAS

42. El Dorado High School, El Dorado, Ark.
51. Batesville High School, Batesville, Ark.
149. Paragould High School, Paragould, Ark.
172. Arkadelphia High School, Arkadelphia, Ark.
301. Marked Tree High School, Marked Tree, Ark.

CALIFORNIA

144. San Bernardino High School, San Bernardino, Calif.
223. Union High School, Oakland, Calif.
266. Sacramento High School, Sacramento, Calif.
289. San Juan Union High School, Fair Oaks, Calif.
325. Central Union High School, El Centro, Calif.

COLORADO

28. Florence High School, Florence, Colo.
32. Delta High School, Delta, Colo.
60. Boulder Senior High School, Boulder, Colo.
87. Logan County High School, Sterling, Colo.
196. Hayden Union High School, Hayden, Colo.
239. Grand Junction High School, Grand Junction, Colo.
313. Burlington High School, Burlington, Colo.
357. Paonia High School, Paonia, Colo.

CONNECTICUT

15. Roger Ludlowe High School, Fairfield, Conn.
63. East Haven High School, East Haven, Conn.
243. Greenwich High School, Greenwich, Conn.
308. Darien High School, Darien, Conn.

FLORIDA

35. Mainland Senior High School, Daytona Beach, Fla.
129. Seabreeze High School, Daytona Beach, Fla.
130. Seminole High School, Sanford, Fla.
142. Hillsborough High School, Tampa, Fla.
177. Orlando Senior High School, Orlando, Fla.
182. Ocoee High School, Ocoee, Fla.
238. DeLand High School, DeLand, Fla.
321. H. B. Plant High School, Tampa, Fla.
322. Miami Sr. High School, Miami, Fla.
348. Central High School, Ft. Lauderdale, Fla.

GEORGIA

21. Calhoun High School, Calhoun, Ga.
320. Vidalia High School, Vidalia, Ga.

IDAHO

10. Madison High School, Rexburg, Idaho.
39. Independent Dist. No. 1 High School, Preston, Idaho.
56. Emmett High School, Emmett, Idaho.
56. Lewiston Senior High School, Lewiston, Idaho.
111. Burley High School, Burley, Idaho.
190. Coeur D'Alene High School, Coeur D'Alene, Idaho.
203. Wallace High School, Wallace, Idaho.
222. Nampa Sr. High School, Nampa, Idaho.
226. Kimberly High School, Kimberly, Idaho.
252. Wardner-Kellogg High School, Kellogg, Idaho.
256. Twin Falls High School, Twin Falls, Idaho.

ILLINOIS

16. Harrisburg Township Hi School, Harrisburg, Ill.
59. Belleville High School, Belleville, Ill.
60. Central Y. M. C. A. High Schools, Chicago, Ill.
62. Jersey Township High School, Jerseyville, Ill.
64. Delavan Community High School, Deavan, Ill.
94. The York Community High School, Elmhurst, Ill.
106. Champaign High School, Champaign, Ill.
121. Argo Community High School, Argo, Ill.
126. Alton Community Consolidated Hi Sch., Alton, Ill.
128. Pontiac Township High School, Pontiac, Ill.
131. Carbondale Community High School, Carbondale, Ill.
146. Pekin Community High School, Pekin, Ill.
161. Urbana High School, Urbana, Ill.
180. Tuscola Community High School, Tuscola, Ill.
184. Bloom Township High School, Chicago Heights, Ill.
185. Austin High School, Chicago, Ill.
188. New Berlin Township High School, New Berlin, Ill.
219. Pana Township High School, Pana, Ill.
222. Frankfort Community High School, Frankfort, Ill.
233. Glenbard High School, Glen Ellyn, Ill.
236. Cairo High School, Cairo, Ill.
237. Chester High School, Chester, Ill.
241. Warren Township High School, Gurnee, Ill.
244. Prophetstown High School, Prophetstown, Ill.
245. Vandalia High School, Vandalia, Ill.
246. Collinsville Township High School, Collinsville, Ill.
278. Onarga Township High School, Onarga, Ill.
292. Olney Township High School, Olney, Ill.
304. Elgin Township High School, Elgin, Ill.
309. J. Sterling Morton High School, Cicero, Ill.
316. Highland High School, Highland, Ill.
324. Wyoming High School, Wyoming, Ill.

INDIANA

21. Ben Davis High School, Indianapolis, Ind.
57. Columbus High School, Columbus, Ind.
91. Isaac C. Elston Senior High Sch., Mich. City, Ind.
116. Mount Vernon High School, Mt. Vernon, Ind.
142. Bloomington High School, Bloomington, Ind.
211. Lincoln High School, Vincennes, Ind.
255. Cannelton High School, Cannelton, Ind.
269. Boonville High School, Boonville, Ind.

IOWA

12. Sac City High School, Sac City, Iowa.
44. Iowa Falls High School, Iowa Falls, Iowa.
69. Dubuque Senior High School, Dubuque, Iowa.
110. New Hampton High School, New Hampton, Iowa.
133. Shenandoah High School, Shenandoah, Iowa.
152. Elkader High School, Elkader, Iowa.
159. Harlan High School, Harlan, Iowa.
160. East High School, Sioux City, Iowa.
179. Missouri Valley High School, Missouri Valley, Iowa.
181. West Union High School, West Union, Iowa.
186. Amana Senior High School, Amana, Iowa.
192. Keokuk Senior High School, Keokuk, Iowa.
209. Knoxville High School, Knoxville, Iowa.
294. Postville High School, Postville, Iowa.
338. Audubon High School, Audubon, Iowa.
346. Perry High School, Perry, Iowa.
359. Clinton-Lyons High School, Clinton, Iowa.

KANSAS

37. Grant County Rural High School, Ulysses, Kan.
47. Newton Senior High School, Newton, Kan.
58. Wichita High School East, Wichita, Kan.
128. Wichita High School North, Wichita, Kan.
137. Liberty Memorial High School, Lawrence, Kan.
162. Wyandotte High School, Kansas City, Kansas.
210. Topeka High School, Topeka, Kan.
232. Rosedale Jr. Sr. High School, Kansas City, Kan.
234. Hays High School, Hays, Kan.
318. Dodge City Senior High School, Dodge City, Kan.
326. Lakin Rural High School, Lakin, Kan.

347. Kingman County High School, Kingman, Kansas

KENTUCKY

154. Holmes High School, Covington, Ky.
323. Daviess High School, Owensboro, Ky.
357. Kentucky Military Institute, Lyndon, Ky.

LOUISIANA

315. Eimer E. Lyon High School, Covington, La.

MAINE

273. Garret Shenck, Jr. Hi. Sch., E. Millinocket, Me.

MARYLAND

230. Fort High High School, Cumberland, Md.

MASSACHUSETTS

8. Wilbraham Academy, Wilbraham, Mass.
254. B. M. C. Durfee High School, Fall River, Mass.
350. Rockport High School, Rockport, Mass.

MICHIGAN

33. River Rouge High School, River Rouge, Mich.
49. Gross Pointe High School, Grosse Pointe, Mich.
50. Roosevelt High School, Wyandotte, Mich.
53. Washington-Gardner High School, Albion, Mich.
73. Manistee High School, Manistee, Mich.
141. Sault Sainte Marie H. S., Sault Ste. Marie, Mich.
211. Beaumont High School, Beaumont, Mich.
215. St. Paul High School, St. Paul, Mich.
296. Senior High School, Pontiac, Mich.
356. Grand Ledge High School, Grand Ledge, Mich.

MINNESOTA

71. Springfield High School, Springfield, Minn.
93. Stillwater High School, Stillwater, Minn.
165. Eveleth Senior High School, Eveleth, Minn.
213. Central High School, Red Wing, Minn.
261. Fairmont High School, Fairmont, Minn.
263. Litchfield High School, Litchfield, Minn.
272. Hibbing High School, Hibbing, Minn.
314. Staples High School, Staples, Minn.
352. Robbinsdale Sr. High School, Robbinsdale, Minn.
362. Moorhead High School, Moorhead, Minn.

MISSOURI

153. Shawnee High School, Maplewood, Mo.
191. Webster Groves High School, Webster Groves, Mo.
194. Platte City High School, Platte City, Mo.
288. Salisbury High School, Salisbury, Mo.
322. Clayton High School, Clayton, Mo.
351. Polo High School, Polo, Mo.
363. David H. Hickman High School, Columbia, Mo.

MONTANA

9. Anaconda High School, Anaconda, Mont.
11. Park County High School, Livingston, Mont.
13. Sweet Grass County High School, Big Timber, Mont.
22. Powell County High School, Deer Lodge, Mont.
68. Fergus County High School, Lewiston, Mont.
176. Butte High School, Butte, Mont.
195. Missoula Community High School, Ft. Benton, Mont.
229. Great Falls High School, Great Falls, Mont.
251. Polson High School, Polson, Mont.
270. Thompson Falls High School, Thompson Falls, Mont.
360. Plentywood High School, Plentywood, Mont.

NEBRASKA

17. Aurora High School, Aurora, Neb.
36. Pierce High School, Pierce, Neb.
48. Wayne Public High School, Wayne, Neb.
67. Central City Sr. High School, Central City, Neb.
112. Norfolk Senior High School, Norfolk, Neb.
117. Scottsbluff High School, Scottsbluff, Neb.
170. Omaha Central High School, Omaha, Neb.
285. Auburn High School, Auburn, Neb.
328. Ord High School, Ord, Neb.
334. Superior High School, Superior, Neb.

NEW HAMPSHIRE

123. Laconia High School, Laconia, N. H.
145. Berlin Senior High School, Berlin, N. H.
311. Lancaster High School, Lancaster, N. H.

NEW JERSEY

127. Somers High School, Salem, N. J.
166. Morristown High School, Morristown, N. J.
205. Woodbury High School, Woodbury, N. J.
281. Trenton Central High School, Trenton, N. J.

NEW MEXICO

81. Alamogordo High School, Alamogordo, New Mexico.

NEW YORK

31. Ilion High School, Ilion, N. Y.
41. Glen Cove High School, Glen Cove, N. Y.
46. Canastota High School, Canastota, N. Y.
54. Eastwood High School, Syracuse, N. Y.
74. Middletown High School, Middletown, N. Y.
97. Herkimer High School, Herkimer, N. Y.
98. Fayetteville High School, Fayetteville, N. Y.
108. Kenmore Senior High School, Kenmore, N. Y.
109. Liberty High School, Liberty, N. Y.
114. Mount Vernon High School, Mt. Vernon, N. Y.
118. Utica High School, Utica, N. Y.
120. South Side High School, Rockville Centre, N. Y.
201. Great Neck High School, Great Neck, N. Y.
235. Ellenville High School, Ellenville, N. Y.
259. Canton High School, Canton, N. Y.
276. Mineola High School, Mineola, N. Y.
280. Baldwin High School, Baldwin, N. Y.
290. Edison Technical High School, Mt. Vernon, N. Y.
364. Jamestown High School, Jamestown, N. Y.

NORTH CAROLINA

24. Morganton High School, Morganton, N. C.
145. Fassifern School for Girls, Hendersonville, N. C.

NORTH DAKOTA

26. Wahpeton High School, Wahpeton, N. D.

OHIO

5. Galion High School, Galion, Ohio.
7. Johnstown-Monroe High School, Johnstown, Ohio.
18. York Centralized High School, Bellevue, Ohio.
25. Rush Creek Memorial High School, Bremen, Ohio.
29. Madison High School, Ashland, Ohio.
38. Kenmore High School, Akron, Ohio.
65. Rock River High School, Rock River, Ohio.
66. John H. Lehman High School, Canton, Ohio.
77. Garfield High School, Akron, Ohio.
89. Struthers High School, Struthers, Ohio.
100. Bellefontaine High School, Bellefontaine, Ohio.
Springfield Township High School, East Akron, Ohio.
155. High School, Stow, Ohio.
163. Harbor High School, Ashtabula, Ohio.
167. Doylestown High School, Doylestown, Ohio.
169. Bluffton-Richland High School, Bluffton, Ohio.
173. Central High School, Bellevue, Ohio.
178. Washington High School, Massillon, Ohio.
193. Bellaire High School, Bellaire, Ohio.
220. Willoughby Union High School, Willoughby, Ohio.
244. Ravenna High School, Ravenna, Ohio.
251. Medina High School, Medina, Ohio.
268. Lancaster High School, Lancaster, Ohio.
286. Western Hills High School, Cincinnati, Ohio.
310. McKinley High School, Canton, Ohio.
317. South High School, Lima, Ohio.
319. East Liverpool High School, East Liverpool, Ohio.

334. Chardon High School, Chardon, Ohio.

339. Wooster High School, Wooster, Ohio.

340. Norwood High School, Norwood, Ohio.

342. Newkirk High School, Dover, Ohio.

358. Salem High School, Salem, Ohio.

366. Ashtabula City High School, Ashtabula, Ohio.

OKLAHOMA

262. Picher High School, Picher, Okla.

277. Drumright High School, Drumright, Okla.

341. Classen High School, Oklahoma City, Okla.

OREGON

75. Union High School, Dist. No. 5, Milwaukee, Ore.

361. St. Helen's Hall School for Girls, Portland, Ore.

PANAMA CANAL ZONE

217. Cristobal High School, Cristobal, Canal Zone.

PENNSYLVANIA

14. New Kensington High School, N. Kensington, Pa.

29. Millersburg High School, Millersburg, Pa.

95. Gettysburg High School, Gettysburg, Pa.

132. New Castle High School, New Castle, Pa.

139. Bridgeport High School, Bridgeport, Pa.

140. Abington High School, Philadelphia, Pa.

158. Bloomsburg High School, Bloomsburg, Pa.

175. State College High School, State College, Pa.

187. Brownsville Sr. Hi. School, Brownsville, Pa.

214. Carlisle High School, Carlisle, Pa.

257. Senior High School, Hazleton, Pa.

304. Union High School, Union, Pa.

307. Eddystone High School, Eddystone, Pa.

345. McKean Joint High School, McKean, Pa.

354. Penn High School, Greenville, Pa.

SOUTH CAROLINA

265. Chester High School, Chester, S. C.

SOUTH DAKOTA

83. Lemmon High School, Lemmon, S. Dak.

242. Edgemont High School, Edgemont, S. Dak.

302. Rapid City High School, Madison, S. Dak.

330. Watertown Sr. High School, Watertown, S. D.

TENNESSEE

20. Bradley High School, Cleveland, Tenn.

28. Shelbyville High School, Shelbyville, Tenn.

82. Etowah High School, Etowah, Tenn.

124. Maury High School, Dandridge, Tenn.

164. Maryville High School, Maryville, Tenn.

198. Grace High School, Paris, Tenn.

249. Columbia High School, Memphis, Tenn.

283. Knoxville High School, Knoxville, Tenn.

299. Whitehaven High School, Whitehaven, Tenn.

349. Central High School, Murfreesboro, Tenn.

365. Science Hill High School, Johnson City, Tenn.

TEXAS

45. Kilgore Sr. High School, Kilgore, Tex.

85. Mission Senior High School, Mission, Tex.

138. Martin High School, Laredo, Texas.

156. Odessa High School, Odessa, Tex.

208. Edinburg High School, Edinburg, Tex.

216. Sunbelt High School, Dallas, Tex.

227. Beaumont High School, Beaumont, Tex.

240. Lubbock High School, Lubbock, Tex.

282. Senior High School, Longview, Tex.

335. Senior High School, Amarillo, Tex.

343. Lamesa High School, Lamesa, Texas.

344. Abilene High School, Abilene, Texas.

353. Abilene High School, Abilene, Texas.

UTAH

92. Springville High School, Springville, Utah.

134. Lincoln High School, Provo, Utah.

VERMONT

107. Newport High School, Newport, Vt.

218. Lyndon and Gray Seminary, Townshend, Vt.

VERMONT

122. Newport News High School, Newport, Vt.

300. Hampton High School, Hampton, Va.

303. Culpeper High School, Culpeper, Va.

WASHINGTON

4. Ritzville High School, Ritzville, Wash.

13. Omak High School, Omak, Wash.

180. Sedro-Woolley High School, Sedro-Woolley, Wash.

207. Union High School, Mount Vernon, Wash.

250. Central Valley High School, Greenacres, Wash.

262. Cheney Valley High School, Cheney, Wash.

271. Pasco High School, Pasco, Wash.

305. West Valley High School, Millwood, Wash.

329. Colfax High School, Colfax, Wash.

332. Pullman High School, Pullman, Wash.

333. Washington High School, Burlington, Wash.

WEST VIRGINIA

2. Fairmont High School, Fairmont, W. Va.

3. West Fairmont High School, Fairmont, W. Va.

6. Weirton High School, Weirton, W. Va.

19. Williamson High School, Williamson, W. Va.

23. Moundsville High School, Moundsville, W. Va.

30. Big Sandy District Hi School, Clendenin, W. Va.

34. Fairview High School, Fairview, W. Va.

40. Cameron High School, Cameron, W. Va.

43. Hundred High School, Hundred, W. Va.

55. Beaver High School, Bluefield, W. Va.

72. Alderson High School, Alderson, W. Va.

90. Matewan High School, Matewan, W. Va.

151. Ceredo-Kenova High School, Kenova, W. Va.

152. Romney High School, Romney, W. Va.

168. Logan Senior High School, Logan, W. Va.

171. Grafton High School, Grafton, W. Va.

181. Roosevelt-Wilson High School, Clarksburg, W. Va.

197. Marlinton High School, Marlinton, W. Va.

200. Charles Town High School, Charles Town, W. Va.

204. Welch High School, Welch, W. Va.

226. Washington-Irving High School, Clarksburg, W. Va.

OFFICIAL PUBLICATION
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Non-Secret Non-Social



EDITORIAL STAFF

Editor and Business Manager	College Hill Station
Ernest Bavey	Cincinnati, Ohio
Contributing Editors	
Earl W. Blank	California State Teachers College California, Pa.
Paul F. Opp	Fairmont State College Fairmont, W. Va.
Lotta June Miller	Columbia University New York, N. Y.
Herbert V. Hake	Iowa State Teachers College Cedar Falls, Iowa
H. T. Leeper	East Fairmont High School Fairmont, W. Va.
Leslie Allen Jones	99 Brown Street Providence, R. I.
George Savage, Jr.	University of Washington Seattle, Wash.
Margaret Wentworth	255 W. 43rd Street New York, N. Y.
Harold Turney	Los Angeles City College Los Angeles, Calif.
Larry Roller	Stations WHK-WCLE Cleveland, Ohio

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The High School Thespian will welcome at any time articles, news items, pictures, or any other material of interest in the field of high school dramatics. Manuscripts and photographs submitted for publication must be accompanied by stamped, self-addressed envelope. Not responsible for unsolicited materials.

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THE HIGH SCHOOL THESPIAN

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1. Stage set for *SEVEN SISTERS*, Williamson, W. Va., High School. Directed by Miss Rose G. Smith. 2. Cast for the production of *STAGE DOOR* at Greenwich, Conn., High School. Directed by Miss Madge Vest. 3. Miss Marie Cook's production of *PARENTS AND Pigtails* at Lubbock, Texas, High School. 4. Members of Troupe No. 84 at Princeton, W. Va., High School. Miss Rowena Carr, sponsor. 5. Members of Troupe No. 247, Wilson High School, Easton, Pa. Miss Helen E. Taylor, sponsor. 6. Scene from *ONE MADE NIGHT*, staged by Miss Mildred E. Murphy at Orlando, Fla., Senior High School. 7. Scene from *ROBIN HOOD* as produced at Twin Falls, Idaho, High School. Directed by Miss Florence Rees. 8. Cast for *GHOST OF GRAND CANYON*, staged by Miss Edith Youmans at Rosedale Junior-Senior High School, Kansas City, Kansas.



EDITORIALLY—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

Here is an announcement we read late last fall in a city newspaper:

The Athletics Department of..... High School will bring its football season to a close on Friday night of this week with its fifteenth annual football banquet which will be held in the Italian room of the Hotel Grandview. This banquet, which will honor members of the local gridiron squad, will be attended by several locally prominent people, school officials, and members of the Board of Education. *The speaker for the evening will be Jock Sutherland, head coach at the University of Pittsburgh.*

Announcements very similar to this one appear during the fall of each year in every community newspaper in America where there is a football team of any consequence. Similar announcements appear in the early spring when the basketball season comes to a close. And to all this we say, "Congratulations to the Athletics Departments of our high schools for their sense of fairness shown to the boys who make up the departments, and for their shrewd sense of what constitutes good salesmanship and effective publicity."

But we are concerned here with dramatics, not athletics. Suppose the announcement quoted above read as follows:

The Dramatics Department of..... High School will bring its season to a close on Friday night of this week with its fifteenth annual banquet which will be held in the Green Room of the Hotel Grandview. This banquet, which will honor outstanding members of the dramatics department, will be attended by several locally prominent people, school officials, and members of the Board of Education. The speaker for the evening will be Prof., head of the Dramatics Art and Speech Department of.....University."

Suppose we read such an announcement! Well, we would be among the very first to attend such an event. And so would be many others who are interested in the activities of the dramatics department. In many communities this group, even though it may be a small one, includes those who love the theatre and who actively support the promotion of better plays in the community. And we would be among the first to pay our respects to the dramatics director or dramatics club sponsor who was behind such an event, for here would be an alert director who knew the value of publicity, the importance of rewarding his outstanding pupils, and who thought enough of his work to call it to the attention of the public.

"But", we hear someone say, "I certainly will not pattern my activities after those of the Athletics Department." And we ask, "Why not?"

Consider for a moment the success and prestige enjoyed by your athletics department. Does your department enjoy as much? Think of the support athletics receives from the majority of school authorities, the money appropriated for equipment by Boards of Education. Think of the following the Athletics Department has, as compared with that of the average Dramatics Department. Think of the publicity usually given to the activities of the gridiron and basketball floor by the local newspapers, as compared with the few paragraphs hidden somewhere on the fifth or tenth page describing the forthcoming Junior Class play. Why is there this great difference between these two fields of school activities, when dramatics is regarded by many educators the more worth while of the two? How does it happen that athletics commands so much more attention? The answer is simple. For

years, the Athletics Department has conducted an active and progressive publicity campaign in its own behalf. It has gone after publicity, it never misses even the slightest opportunity to get publicity; it respects its own activities, and it honors those students who participate in its program. *And we do not begrudge its success and popularity one bit!*

In a few weeks, the school year will come to a close. Your dramatics activities will come to a close. You may be in charge of a well established dramatics department, or you may be just a dramatics club sponsor with all your dramatics efforts limited to the activities of the club. You may be fortunate in having a Thespian troupe in your school. Regardless of the situation you find yourself in, you should under no circumstances close the year without a dramatics department banquet. Call it a Thespian banquet, or a Dramatics Club banquet, or any other name you like. Of course, it will mean a little more work for you when you are already busy with the senior class play, the school pageant, etc. But if you place all arrangements in the hands of your Thespian members and others of your regular dramatics department, you will be surprised at how much these students will do for you. Don't be afraid to give your students the responsibilities associated with planning a banquet—it will be fun and very good experience for them.

On this page is a suggested plan for your banquet. Part II should be devoted to talks and to the presentation of awards. You cannot find a better time in which to confer Thespian membership upon your deserving pupils. And you cannot find a better time in which to sell your program of dramatics to your school officials and to your community. The future of dramatics lies in the hands of those who supervise this activity in our secondary schools. We are in great need of less "lip service" and "more action" in all phases of dramatics. A dramatics department banquet is one of the outstanding contributions you can make this spring, and it will speak volumes for you professionally.

* * *

This issue of our magazine brings the curtain down on another season of dramatic activities among our high schools—a season which in many ways has been the most exciting of the past decade. It has been our earnest desire during the past several months to make this magazine just what our readers wanted it to be—interesting, practical, stimulating. It is a little too early to announce our plans for next year, but our readers may be certain of one fact. We shall continue the practice of making our magazine interesting, practical, and stimulating.

The Stratford and Malvern Festivals

by FRED C. BLANCHARD

New York University, New York City

MANY of you are familiar with the summer theatre festivals which have lately become so popular in the United States. Fewer, perhaps, know so much about similar activities in England, where such festivals have been a characteristic part of the summer scene for many years. The two best known theatre festivals in England are held each summer in Stratford-upon-Avon, Warwickshire, and in Malvern, Worcestershire.

Stratford, of course, is known to the whole world as the birthplace of Shakespeare. The original Shakespeare Memorial Theatre was erected in Stratford in 1879, and the first summer Festival of Shakespeare's plays was held there in 1886, with the famous director, F. R. Benson, in charge of production. This

Prof. Blanchard has a Master's degree from the University of Washington, and a degree in education from the University of Idaho. He has studied and taught dramatics at the University of Washington, and for six years served as director of dramatics at the University of Idaho. At the present time he is teaching and doing graduate work at New York University.

first festival lasted only a week; the present programs continue throughout the entire summer. After many distinguished years, the old theatre at Stratford was destroyed by fire in 1926. An appeal for funds for a new theatre met with an enthusiastic response, in which the drama lovers in American schools played a large part. While plans for the new theatre were being made, the Festival was carried on in temporary quarters in a local motion picture house. Finally, in 1932, the

new Shakespeare Memorial Theatre was opened by the then Prince of Wales. A splendid modern building, with a comfortable and well-designed auditorium, a completely equipped stage, spacious foyers and lounge rooms, and pleasant balconies overlooking the lovely Avon River, the present Memorial Theatre is a delight to playgoers and a worthy tribute to our greatest playwright.

My first visit to Stratford was in 1924, when the old theatre was still in use. My second visit was in 1937, five years after the opening of the new theatre. The present director of production is B. Iden Payne, well-known in this country for his work at Carnegie Institute of Technology in Pittsburgh and as director of the shortened versions of Shakespeare's plays which were so much enjoyed by visitors to the Chicago Century of Progress exposition.

After many years of classroom work, the student is often inclined to regard Shakespeare as a source of rather painful study, instead of as a writer of successful and exciting plays. A visit to the Shakespeare Festival would be a sure cure for this all too frequent attitude. Shakespeare's plays, most of us grant, are great in a literary sense. But the Stratford acting company quite properly considers them first of all as playable plays, as good theatre. Vigorous and lively productions are the result, and there is a minimum of the dull and stodgy quality which arises out of the too literary approach to Shakespeare. Anyone, of any age, will find the plays at the Stratford Festival a happy theatre experience.

The 1937 season included *As You Like It*, *King Henry the Fifth*, *Hamlet*, *Cymbeline*, *A Midsummer Night's Dream*, *King Lear* and *The Merry Wives of Windsor*. In addition, *Every Man in His Humour*, by Ben Jonson, was produced in commemoration of the three hundredth anniversary of the death of that great Elizabethan poet and playwright. The acting company, composed largely of young players, was capable and well-trained; the direction was intelligent and astute; the staging and costuming, without exception, were excellent.

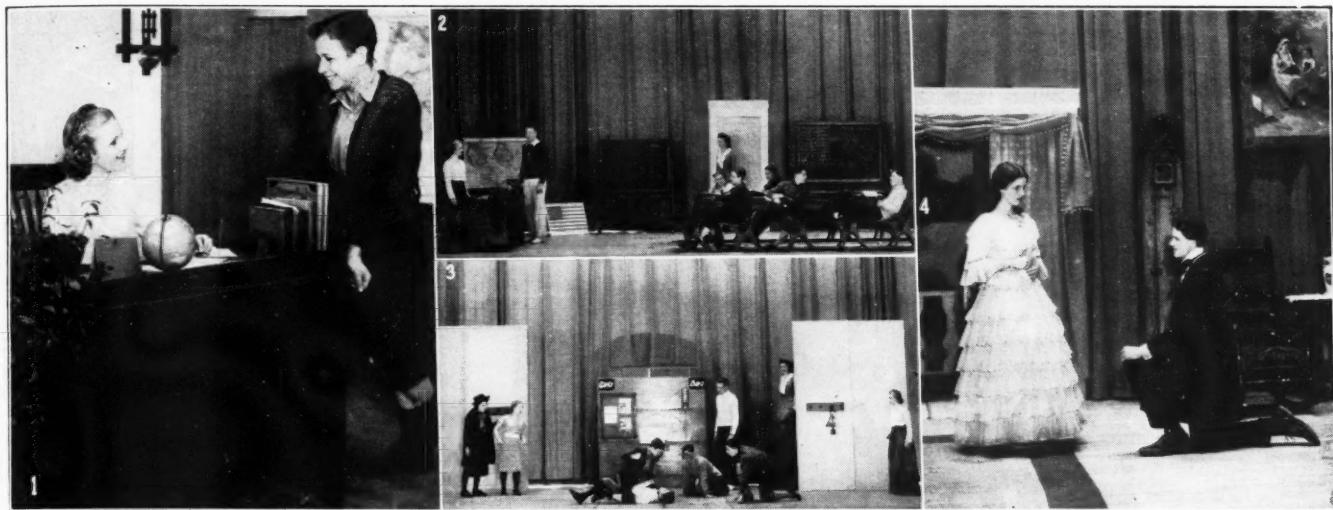
The 1938 season included *Macbeth*, *Henry the Eighth*, *The Comedy of Errors*, *Twelfth Night*, *A Midsummer Night's Dream*, *Two Gentlemen of Verona*, *Romeo and Juliet*, and *The Tempest*. This year's plays, you may be sure, will be equally worth seeing.

In addition to the Memorial Theatre and its productions, the American visitor is always interested in the delightful little city of Stratford, with its traditional associations with the life of Shakespeare, and the surrounding Warwickshire countryside. The building in which Shakespeare is said to have been born, the Stratford Church where he is buried, the Guild Hall, the Grammar School, the Holy Trinity Church and Anne Hathaway's Cottage are buildings of historical

(Continued on page 9)



Stoddard Stanton as Touchstone, Elizabeth Thompson as Audrey, and Donald Sullivan as William in a scene from *AS YOU LIKE IT* as given by Webster Groves, Missouri, High School. Eugene R. Wood, director. (Thespian Troupe No. 191.)



1, 2, 3. Scenes from REMEMBER THE DAY, a production of Thespian Troupe No. 352 at Robbinsdale, Minn., High School. Directed by Miss Bess Sinnott. 4. Scene from YOUNG LINCOLN.

"Fried, Two!" On Wings of Sound

by ROY L. PEPPERBURG
Magazine Writer, New York, N. Y.

NEW ghosts tread familiar boards behind Broadway's prosceniums. Ghosts borrowed from radio and imported from the flicker factories float through the wings, creating strange noises in the ears of first-nighters. The recorded sound technician, sired in radio and bred in Hollywood, has invaded the theater. A phonograph in modern dress now competes with mechanical props, thunder-sheets, shot-pads, and the myriad gadgets used to create the tumult of off-stage hurricanes, Central American revolutions, mob scenes, and hoof-beats of Paul Revere's.

Radio, through sheer necessity, demands sound effects that ring true. Sound effects and little else set the stage and carry action to the radio audience. Midway between the "blind drama" and the theater itself lies the dancing shadow of the movie. Here a shadow feeds the eye but the ear waits on sound recorded through a microphone. The sound track may have been made while the camera turned, but more often the sounds were poured out of cans, and synchronized in sound laboratories. Cinema and radio have developed a storehouse of motley sounds to suit any story action. How the shades of radio and movieland filter into the theater on wings of sound, is the tale of modern off-stage sound effects.*

Today a show's working script is apt to look like a Brokenshire cue sheet and a Lubitch shooting script combined. Any-

Mr. Pepperburg is a feature story writer on popular technical subjects for the Christian Science Monitor's Mid-Week Magazine, the Brooklyn Eagle Sunday Magazine, and a number of monthlies. He is at present writing radio scripts for an organization in Detroit, Michigan.

thing the playwright can't bring on the stage in body, he portrays in sound effects. With equal ease, an assistant manager at a phonograph turntable produces thunder, machine-gun fire, the racket of a mess of frogs and crickets, an off-stage motor crack-up, or an earthquake—all at the drop of an electric pick-up on a phonograph record.

Virtually every stage on Broadway takes a fling at recorded sound effects. Frogs croaking, rain splashing from cabin roofs, and thunder rolling in the distance added local atmosphere to Camp Kare Free in Marc Connelly's *Having a Wonderful Time*. The rain was a combination of thunder on record, the old fashioned rain-pad, and a record labelled "Small River Rapids." The "rapids" were heard splashing from the eaves. An old time spine chiller, George Abbott's departed *Angel Island*, confined off-stage effects to a single recording of wind, a bean-box to create rolling surf, and a bit of music heard through a radio on the stage.

But all is not a bed of roses in the matter of synthetic sounds on plastic discs. There's room for many a slip between the record and the footlights. The tale is told of a night in the life of a road company playing *Marco Millions* to the

gentry of Waterloo, Iowa. Twenty minutes before the curtain the stage manager discovered something in the electric amplifier had pfft. Quickly a new unit was brought in, substituted for the old, and connected to the record pick-up and loudspeaker dangling aloft. The curtain rose with no time to check the hook-up. Alas! Loudspeaker and amplifier were not matched!

Came the line, "Do you hear that martial music?"

The sound man waiting for the cue, set the pick-up and gave it volume. From the loudspeaker issued a most unmartial "P-ee-eee-e-p." The wonder of it all is the rarity of such happenings. With two and sometimes three turntables spinning, the air cluttered with sound cues, anything can happen.

The Guild's *Ghost of Yankee Doodle* was a triple turntable job, with three men at the records part of the time. The sound cues for the first two acts read like a Tammany revival meeting heckled by the American Legion:

Sound Effects—Ghost of Yankee Doodle
(all recorded)

Act I, Scene 1.

Piano off-stage ("Over There")

Act I, Scene 5.

Clamor of diminishing sounds and cat-calls; bell of police patrol fades in the distance.

Cat-calls from the street, sound of voices from outside (pickets from factory).

Act II, Scene 1

Band plays "Stars and Stripes Forever" in the distance.

Act II, Scene 2.

Radio playing off-stage, left:

1. Patriotic speech (long record)

2. Quartet ("Over There")

3. Band, "Tipperary," and cheers

4. Shift to patriotic speech, cheers (this must be timed to continue through Clevenger's first speech).

John Cromwell's voice is heard from the speech records. Cromwell, in staging *Yankee Doodle*, might have used an actual off-stage band in these scenes, but he wanted an effect that would sound

* A catalogue listing over 500 sound effect records may be secured free of charge upon request from Thomas J. Valentino, 729 7th Ave., New York City.

PAUL GREEN

In his volume II of *A History of the American Drama*, Prof. Arthur Hobson Quinn devotes a full chapter to the drama of the provinces, the greater part of which is given to a discussion of the writings of Paul Green. Green ranks today as one of America's outstanding playwrights and a creative artist in every sense of the word. His dramas of life among the Negroes and mountaineers in North Carolina are among the very best we have, and when a final estimate is made of his writings it will probably be in this field that his greatest and most significant contributions to the drama will have been made.

Paul Green first attracted attention with his one-act plays. Of these the best known to high school students are *The Last of the Lowries*, staged in 1920, *The Scuffletown Outlaws*, given in 1924, *Fixin's*, also given in 1924, and *The No 'Count Boy*, produced in 1925. In 1926, he published a volume of one-act plays of negro life under the title, *Lonesome Road*, in which appeared the plays *In Abraham's Bosom*, and *White Dresses*. *In Abraham's Bosom* was used in a longer play of the same name and won the Pulitzer Prize in 1926. Of the plays of Paul Green we have seen, this has made the greatest impression upon us. Muh Mack is a character not to be forgotten. And the scene in which Abraham lies hurt on the lonely road at night and where he murders his white half brother is as powerful a piece of drama as we shall ever have.

Some other of his longer plays are *The Field God*, 1927, *The House of Connelly*, 1931, *Hymn to the Rising Sun*, 1936, *Unto Such Glory*, 1936, and *Johnny Johnson*, 1936. In recent years, Paul Green has taken up anti-war themes in some of his plays, but his best contributions to date are in the drama of local color, drama of the provinces. Paul Green is a member of the faculty in the department of philosophy at the University of North Carolina. In publishing his picture on our Cover page, we are paying tribute to one of America's greatest living playwrights.

consistently amateurish and "hammy." Thomas J. Valentino, who made the recordings, discovered plenty of orchestras, both "hammy" and otherwise but an acute scarcity of brass bands with the necessary tunes. All effects including composite sounds for New York's Eve were put together by Valentino on three days' notice.

Regardless of the popularity of sound-



EYES OF TLALOC, presented by the Senior Class (1938) at Florence, Colo., High School.

on-records in many quarters, here and there a stage manager frowns, and like Charles Holden, says he resorts to records only after all else fails. He prefers props. So saying, he pointed to the beautiful array of props and records woven through *To Quito and Back*. Holden used records for fairly continuous effects—irregular rifle fire labelled "fire at will," machine guns, and heavy artillery in which the fire, whistle of the shell, and explosion were heard in succession. Accenting the general effect was a prop man at the well known shot-pad.

The sound man himself often cannot see or hear the action on the stage. He receives his cues from the stage manager or his assistant by way of a series of hand and handkerchief signals worthy of a Barbirolli. Palm up, rising, means *crescendo*. Palm down, descending—*diminuendo*. A handkerchief drawn through the fingers horizontally means slow up; swung in a circle it means speed up. When the din reaches great heights, cues become involved, or the sound men are at a great distance from the stage, red, green, and white pilot lights may give the cues. Such a system was used in *Excursion* to call the sounding of steamboat whistles, bell buoys, and fog horns—all from records.

Mr. Wiman eliminated sound cue signals altogether in his *Babes in Arms*, most elaborate show on Broadway in the use of electrical sound. Harry Jelis, the sound engineer, sat behind two phonograph turntables and a battery of twenty-five radio tubes and mixer controls located in one of the regular boxes on the right side of the house, controlling all sound effects. No mechanical sound props were used.

At Jelis' finger tips are controls for three microphones concealed in the footlights, a mike in the wing, one in the airplane, his two turntables, and four loudspeakers. In the wide open spaces of the majestic Theater, the amplifiers handle recorded sound effects records, off-stage speech and song picked up by the microphones, and amplify a large part of the production from the stage itself. Sitting in the box, Jelis takes his cues directly from the stage.

Despite the fact that almost everything the human ear can hear is now inscribed on records—from eggs sputtering in frying pans to the grunts and groans of locomotives or a horse and buggy on a gravel road—there come times when the director calls for the sound that can't be found on records. Marc Connelly needed the crying of a baby for scenes in *The Farmer Takes a Wife*. For some peculiar reason an infant's cry is still one of those rare sounds that are the despair of microphone recorders. Tests were made of a professional crier, a chorus girl, and the wail of a real baby, all to no good purpose. Finally Marc Connelly himself, with appropriate motions and tears streaming down his cheeks, recorded the disc.

The sound track from a similar scene used in the films sometimes offers an obvious solution to the sound effects problem—but seldom works in the theater. Sound from the earthquake in *San Francisco* was transferred to a record for *St. Helena* last year, but fell flat in the theater. Props were substituted.

With recordings at hand, the show in rehearsal, and opening night approaching, sound effects remain to be installed and fitted to the action of the play. These are days of experimenting. Shall there be one or more loudspeakers? Will they sound best aloft, in the wings, or down in the cellar. Everything hinges on the effect sought. *You Can't Take It With You* used six of them below the footlights for the "fireworks" picked up by two microphones in a sound booth. After trying records and shooting off some two thousand real firecrackers at each performance in the Philadelphia try-out, they decided in favor of props—four men working shot-pads, a thunder drum, whistles, and gadgets that look like inflated basket-ball bladders containing pebbles.

Philip Moeller, directing *R. U. R.* some years back, wanted the illusion of tramping, shuffling feet of the robots, thousands of them on the loose, to descend on the house from all quarters. He spent an entire day—eight in the morning till five in the afternoon—marching extras, ushers, stage hands, and everyone else available. They marched back-stage, off-side, up in the flies, down in the cellar, and along the sides of the house, until most of them had fallen arches. When finally satisfied and about to call a halt, an usher walked up to him, begged his pardon, and said, "Mr. Moeller, I'm wearing rubber heels. Do you think that makes any difference."

Democracy in the School Theatre

by KEITH E. CASE

Director of Dramatics, Garden City, Kansas, Junior College

“**W**HATEVER illusions a student may cherish concerning the democratic principles of free will and free speech, when he enters the field of amateur dramatics, he will be most likely to achieve success in the school theatre if he realizes, from the outset, that he is merely a vassal who must submit to the rigorous rulings of a despotic over-lord. Benevolent though he may choose to be, he is none the less a despot. Democracy has no more place in a dramatic enterprise than it has in a symphony orchestra.”¹

These words, opening an article, *Despotism in Directing*, by a leading director of a successful university theatre, begin one of the most clean cut discussions I have ever read of the use in amateur dramatics of the Reinhardt theory² of despotism in directing, a theory holding that the actor should be little more than an effective mimic and a clever and agile puppet in the hands of a benevolent manipulator and artistic creator, the Director. The article deserves re-reading. Belief in despotism in directing as a means to artistic success in the school theatre, is rampant among our actors and directors, and, as dangerous educationally as it is politically, it deserves our most serious consideration.

Actors and directors accept despotism in directing because they feel that only through such regimentation can the objectives of the school theatre be achieved. But unfortunately, whatever the aims stated in our courses of study, too often the actual objectives of the school theatre are those of the commercialized Broadway standards of technically perfect acting and production technique, professional stage design, and a highly polished and “professional” final production. Professional techniques of directing and acting have been slavishly imitated in spite of the fact that we have little beyond very general form in common with Broadway. We have too frequently forgotten that the dramatic program is one part of a democratic school system pledged to teach democratic ideals and habits of living in a democratic nation. It is not our duty to train actors, directors, or technicians for Broadway, nor is it our duty to sacrifice all for polished final performance. But it is our duty to take an active part in this far deeper and more vital problem: *practicing and instilling habits of*

Mr. Case received his B. A. degree from Augustana College, Sioux Falls, South Dakota, and his M. A. degree from Colorado State College of Education, Greeley, Colorado. Mr. Case is summer instructor in speech and dramatics at Augustana College and is founder of the Augustana Summer Theatre. He is also program director for Radio Station KIUL in Garden City, and sponsor for a chapter of Delta Psi Omega. He is the author of “Basic Debate,” a textbook for secondary schools.

democratic living through educational dramatics.

Democracy, in the final analysis, is not a political system or an historical concept; it is a method of living together as individuals and as groups with the minimum of friction and the maximum of freedom and initiative for all, with the greatest possible regard for self and yet with a sensitivity for the feelings and rights of others; it is a set of useful, socially acceptable habits of living taught through and within active day to day democratic living. Freed by both actor and director of professional theatre standards and techniques, the school theatre is peculiarly capable of justifying itself by making a major contribution to real, democratic living.

1. It can encourage the student to think habitually in terms of group rather than selfish good. In a practical way he can learn to subordinate “dates,” parties, physical discomfort, all except outright illness to the needs of the group in the production of the play; he can learn to be punctual, courteous off stage, attentive during rehearsal, the multitude of apparently small items so important in the make-up of a socialized individual; all this he can learn not through the command of the despot-director but as a democratic adjustment to those about him, a willing subordination of self for the good of the group.

2. It can give students opportunity to gain the habit of following to a logical conclusion a group determined course of action in the formulation of which they have had a part and of taking personal responsibility for the success of that endeavor. Students tend to place responsibility on the shoulders of the Director; despotism in directing encourages that tendency. They need to learn to bear responsibility as a group and as individuals. Training in this habit far outweighs in importance training in acting or producing techniques. The results of similar shirking of responsibility in citizenship by adults are obvious on every hand today.

3. It can insist that the good of the individual shall not be lost in the forward motion of the group action. These nice-

ties of individual adjustments and individual rights can be taught from the moment of casting, through rehearsals, to the final production.

4. It can indicate the value of habits of cooperative action for group aims and underline the results of the lack of such action in the one specific goal of getting a play on the boards.

5. It can develop habits of initiative and leadership among students by allowing as much as possible of the program to fall into their hands for organization and direction. Leadership is a difficult skill developed only through many opportunities for practice such as those afforded by the dramatic program.

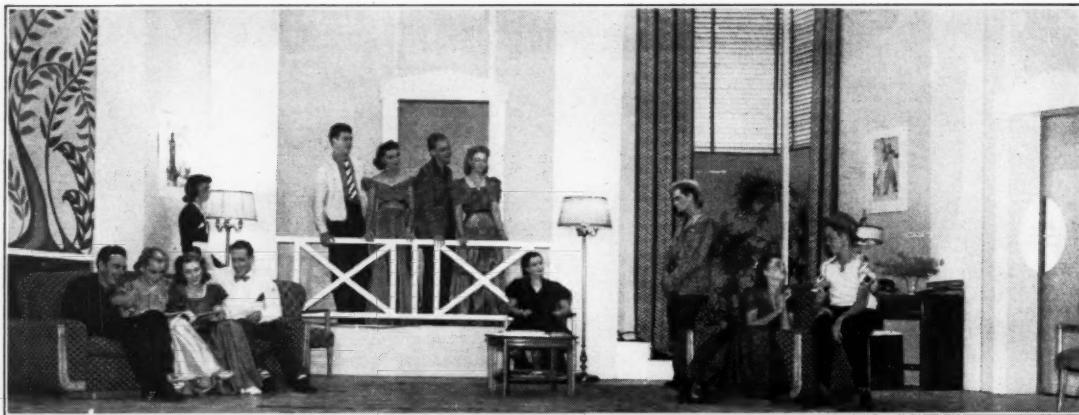
The application of these and similar principles in action in a democratized school theatre might include the utilization of student play selecting boards to choose plays suited to the group and the community as shown by careful analysis; a similar student casting board to select their fellow students for parts in forthcoming productions, learning to recognize true merit and reward it, learning to build a rehearsal schedule by reconciling all individual difference through conference and to administer that schedule efficiently, demanding attendance and punctuality in the name of the group rather than that of the despot-Director; student conferences with the director to determine group interpretation which will achieve the unity necessary for good production, to settle problems involving social mores such as smoking or drinking on stage, to determine scene or line interpretation and setting for the play; student committees which actually responsibly function by making the important decisions in the financing of the program, placing the advertising, buying the stage materials, borrowing the properties determined upon in the setting; personal responsibility to the community for giving it practically its only source of good, legitimate stage drama, keeping alive in its midst a fine and ancient art.

Even granting what is not necessarily true, that such democratically-built productions may not attain to the artistic heights of the despotic-directed productions, that such democratically-built productions may result in more mistakes and perhaps greater financial loss, that such handling of students is more expensive of the director's time and energy, is not the vital contribution being made to American democratic living, democracy in action, worth the whole price to student and director?

The issue is clean cut. American students have the right to demand of American education that it prepare them with habits, skills, attitudes, and ideals for living in the American democratic state. Dramatics is a part of the American educational system. No artistic success is sufficient excuse for a wholesale abrogation, no matter how well intentioned, of American democratic principles and student experience in them.

¹Hake, Herbert V. “Despotism in Directing,” *High School Thespian*, March-April, 1938.

²Eustis, Morton. “The Director Takes Command: Max Reinhardt,” *The Theatre Arts Monthly*, March, 1936.



SPRING DANCE as given by members of Thespian Troupe No. 325 at Union High School, El Centro, California. Directed by Mr. Joe M. Burcham.

Definitions of Drama

by HERBERT V. HAKE
Iowa State Teachers College, Cedar Falls, Iowa

PART III—FARCE



PROF. HAKE

THE student who approaches the study of Farce should fortify himself, at the outset, against the common belief that Farce is simple because its appeal is based upon the obvious. No illusion is cherished at greater expense by contemporary producers. An inventory of the failures which are strewn across every Broadway season will indicate that a large percentage of the plays having brief and unprofitable runs is composed of inexpert Farces.

A little reflection will account for this significant fact. The difficulty of telling an uproarious story with skill and success is widely recognized. We laugh easily when even a mildly humorous anecdote is well told, but our telling of the same story to another audience is not always accomplished with similar effect. The art of humor, which appears effortless and obvious, is in reality a complex medium of expression, and, in the theatre, its successful use is limited to those playwrights and actors who have served a rigorous apprenticeship in less exacting enterprises.

It will be well to bear in mind that Comedy and Farce have only one point in common: Both appeal to the sense of humor in order to accomplish their respective purposes. In the case of Comedy, the purpose is satire or the pointing of a moral. In the case of Farce, there is no motive beyond the superficial entertainment of an audience. Farce has no social implications, no underlying current of political philosophy and no pretensions to profundity of any kind. It is a mistake to label a play a "Farce-Comedy," since this classification implies that the two genres complement each other. They are

Prof. Hake is widely known for his work in the field of dramatics. In addition to directing many stage plays, several of them premieres, he is the author of numerous articles in the field of school and college dramatics. He received his training at the University of Missouri, the University of Iowa, and the Northwestern University. He has taught dramatics at Wesleyan College, Warrenton, Missouri; Port Arthur, Texas, Senior High School, and at the University of Missouri. This is his first year at Cedar Falls, Iowa.

no more congenial than evening clothes and chewing gum.

Professor Bruce Carpenter, in his book, *The Way of the Drama*, has defined Farce as "an exaggerated humorous play which does not represent life but which reminds us of life." Professor Allen Crafton of the University of Kansas has elaborated upon this definition in his *Actings: a Book for the Beginner*: "In Farce we have comedy exaggerated beyond the limits of reality, and the test of reality cannot be applied to it. We have probable people doing improbable things, or improbable people doing probable things, but somewhere in the characters or situations there is improbability or exaggeration."

An interesting analogy by Professor Crafton makes the distinction between Comedy and Farce still more comprehensive: "The artist who draws a sketch of a public man for a news story reproduces the man so that the picture in the paper or magazine will convey to us some of the things which a photograph conveys; but the caricaturist who sketches the same public man exaggerates certain features or characteristics for comic effect. Both base their pictures on actual appearances, but the caricaturist goes beyond reality. If the public man has a long, sharp nose, the first artist will be careful not to give the nose undue emphasis for fear of making his subject appear ridiculous; the caricaturist, however, will draw the nose even longer and sharper than it really is, and so will give the face an absurd appearance; for he is aware that an exaggerated

nose, or an exaggeration of any other feature, appeals to our sense of humor."

Despite the distinct line of demarcation between Comedy and Farce in modern drama, the two forms sprang from a common source in the early years of the theatre's development. It is doubtful whether the laughter which acknowledged the success of *The Clouds* in ancient Greece, was due to the satire which Aristophanes had written into his famous comedy or whether it was an hilarious reaction to the caricature of Socrates, which was the most significant feature of the play.

It may be taken for granted that the humor which appealed to the Roman theatre-going public was of a coarse quality designed exclusively for entertainment and possessing few satirical refinements. In his widely-quoted description of a Roman holiday given over to theatrical production, Sheldon Cheney reports that "old-favorite characters have become stock figures that appear in play after play: we look for our favorites; the inevitable hood-winked father, the courtesan, the parasite, the pimp, the heiress. Here they all are, spread out in complication after complication. We laugh. It is not the thoughtful laughter that true comedy is supposed to inspire. It is hardly a healthy animal laughter. There is something unworthy, even dirty, about it. The comedy-writers have gone too far."

The vivid description in *The Theatre* continues: "No jest is too broad, no situation too suggestive, no gesture too disgusting, to 'get by' with these spectators. . . . Along with these things that seem to us today so inexplicably degrading in a mass entertainment, there is much that is merely farcically funny, characters and caricatures that evoke spontaneous laughter, old tricks that unfailingly 'knock 'em off the seats.' Again we laugh. But we know that comedy has kept pace with Roman degeneration and licentiousness."

This licentiousness inevitably sounded the death knell of the Roman Theatre, and, for hundreds of years, dramatic enterprise shared the cultural poverty of the Dark Ages. When acting was restored to vitality by the freshening breath of the

Renaissance, pure Farce was given its first substantial impetus by the Italian *Commedia dell' Arte*.

Commedia dell' Arte was a term applied to the impromptu comedy which was devised by bands of strolling players, early in the fourteenth century. Setting up their flimsy platforms or booths beside the roadway or in the market-place, these itinerant comedians would improve whatever dialogue appealed most directly to local fancy. A standardized plot, usually derived from Roman popular comedy, served as a skeleton for these improvisations, and the imaginations of the actors were given free rein.

Next to the impromptu quality of the performances, the outstanding characteristic of the *Commedia dell' Arte* was its limitation to a half-dozen or dozen stock figures. These figures were always represented by a uniform mask and costume, and one actor was assigned to represent a single figure throughout his entire career. Thus, one member of a *Commedia* company would always be the learned Doctor from Bologna, and his entire concern would be given to the perfection of mannerisms which might be used in emergencies confronting the "absent-minded professor." His vocabulary would, by dint of constant practice, abound in garbled Latin, pseudo-scientific terminology and scholarly persiflage which could be used in any comic situation requiring his services.

Pantalone, another of the typed figures, was always a grasping Venetian merchant, and his garb, also standardized, became so widely known that the long trousers which he affected ultimately influenced masculine dress and became known as "pantaloons" or "pants."

The Capitano, or Captain, was Spanish in character, and, since the Italians disliked the Spaniards, he became the embodiment of the swaggering officer who made a great show of his valor but who was the first to run at the mildest hint of danger. These three principals, supplemented by the two rascally servants, Arlecchino (Harlequin in a later and more refined variation) and Brighella, were involved in almost every *Commedia* performance. Regardless of the plot, their attributes of character never varied, and they were welcomed for their consistent behaviour as we now welcome Mickey Mouse or Donald Duck. They, too, are identified by uniform patterns of conduct.

As the *Commedia dell' Arte* gained an extensive popular following, its influence began to assert itself in written drama. The *Commedia* began as impromptu comedy, and, except for the bare outlines of its plots which were scrawled on scraps of paper for the guidance of the performers, it had no literature to hand down to posterity. Eye witnesses of the *Commedia* performances left accounts of their lusty exuberance, and these must satisfy us.

Of the early Farces which must have

been preserved in manuscript, the most satisfying is *Pierre Patelin*. It was written in mediaeval French during the fifteenth century. Unfortunately, the author is unknown, but many popular translations of the farce have been made, and the play continues to be a favorite with amateurs and professionals alike. *The Second Shepherds Play* and *Gammer Gurton's Needle* are two other farces of the Middle Ages and early Renaissance which are frequently performed by enterprising students.

Shakespeare's *Merry Wives of Windsor* is an excellent example of Elizabethan Farce, and Moliere's *The WOULD-Be Gentleman* indicates the degree to which the great French master of comedy was indebted to the *Commedia dell' Arte* for his humorous inspiration.

In the field of modern farce, *The Man Who Married A Dumb Wife*, by Anatole France, is a popular item in many comic repertoires. The greatest farce in the English language, however, is Oscar Wilde's *The Importance of Being Earnest*. It rises to classic heights of absurdity, but its entire fabric of humor is so richly embroidered with wit and epigram that we cherish it among our great works of dramatic literature.

In America, Farce has its most lively exponents in the three Marx Brothers. Like the players in the *Commedia dell' Arte*, they have no literature, but if we may periodically have the equivalent of *A Night at the Opera*, we shall be content.

The Stratford and Malvern Festivals

(Continued from page 4)

and architectural interest. Gardens and parks, and the peaceful Avon, help to make Stratford attractive to travelers from all parts of the world. Nearby are Warwick, Coventry and Kenilworth, rich in historical and literary significance. But first in importance for us, of course, are Shakespeare and the theatre dedicated to his memory.

A newer but in some respects no less notable festival is that which has been held in Malvern each year since 1929. The Malvern Festival was organized by Sir Barry Jackson and Roy Limbert, and has been conducted each succeeding year by them. Sir Barry, who has been the director of the famous Birmingham Repertory Theatre since its inception in 1913, retired from participation in the Festival last year, and his place was taken by Sir Cedric Hardwicke. Although Sir Cedric has been acting in the successful *Shadow and Substance*, he has kept in active touch with plans for the Festival by phone, radiogram and letter.

Bernard Shaw and his plays have always been closely identified with the Malvern Festival. The first Festival was given over entirely to plays by Shaw, whom Ifor Evans, one of the lecturers on the 1937 Program, referred to as "St. Bernard of Malvern." New Shaw plays

and revivals have always formed a considerable part of the Malvern bill. Shaw is a frequent visitor at rehearsals and performances.

The Festival, which consists of a week's repertory of plays, is given for three consecutive weeks in late July and early August. The 1937 program included *The Millionaress*, a new play by Shaw; *The Apple Cart*, a Shaw revival; *Susanna* and *Gammer Gurton's Needle*, two English plays of the 17th Century; *The School for Scandal*; *Return to Sanity*, a new play by Gerald Rushton and South Mack, with Sir Cedric Hardwicke in the leading part; and *Tom Thumb the Great*, a curious "musical burlesque" based on the play by Henry Fielding. The 1938 bill was composed of two plays of Shaw, and new plays by James Bridie, Lord Dunsany, C. K. Munro, and J. B. Priestly.

If any of you have the opportunity to go to England this summer, I believe you will find a week's stay at Malvern profitable and enjoyable. Of course, you will not miss the Stratford plays, but you will find the Malvern Festival quite a different experience. The Stratford Festival draws its audience very considerably from travelers; the Malvern audience is, to a much greater extent, English. The theatre itself, though not as modern as that at Stratford, is beautifully located adjacent to the Winter Gardens and Priory Park. For a small fee, the theatre patron may join the Festival Club, which entitles the member to use the facilities of the Garden and Park and to participate in the social activities provided. Swimming, buffet suppers and dancing after the theatre are enjoyed by many of the guests.

Other features of the Festival include concerts, outstanding motion pictures, puppet plays, informal afternoon discussions of theatre topics, and morning lectures by distinguished scholars. The lectures are based on the plays to be presented in the evening. The 1937 lectures were Professor Ifor Evans, Sir Barry Jackson, Sir Archibald Flower, Principal A. E. Morgan and Dr. F. S. Boas.

Malvern really consists of seven towns, located at different levels on the Malvern Hills. It has been a popular health resort for centuries, because of the medicinal value of the water from its famous springs. It was a favorite resting place of Henry VII. The Priory Church, built in 1085, is one of the most famous in England. Close to the towns of Malvern are the summits of the Malvern Hills; the cities of Cheltenham, Gloucester, Ludbury, Tewksbury and Worcester. The young American traveler who is also a student of the theatre cannot well afford to leave Malvern and its Festival off his itinerary. There are, to be sure, other between-season theatrical activities in England, such as the outdoor productions in Regents Park, London, and the festival at Bath. But two weeks at Stratford and Malvern will give the theatre tourist a fairly thorough idea of the English summer theatre at its best.

Some Suggestions

By LESLIE CRUMP
Cranford, New Jersey

(This is the last of a series of five articles Mr. Crump has written on how to prepare a part for the stage.—Editor.

No doubt by this time you are pretty well up on your lines in the part you are going to play and are working under a director. While it would be unwise to offer any suggestions about your acting at this time, when you are no doubt being coached to suit the director's ideas, I am sure there are some things which he may not have time to explain which would be of help to you. While they are little things in themselves they bulk pretty big in the final performance if they are not understood. The first of these points will have to do with your manner in delivering certain of your lines. It is very difficult at times to teach a young actor the proper inflection to use. I remember the many times I have patiently said the same line over and over again to get it just right, only to have it missed at the opening performance. I am going to give you a little rule about inflection that it will pay you to learn, or clip out and paste in your hat, but before I do, I shall have to show you how it works.

If you will sing a few bars of your school song, you will perhaps notice this interesting fact. While you were singing the notes your voice clipped each note off before proceeding to the next. You will find that you cannot get from one note to the other without making a break between. Try singing an octave, let us say from C to C. You see you can only make the progression from one note to the other by definitely finishing each note and leaping the space between. Now if you will

repeat the words of your school song without music you will notice that there is a connecting slide of the voice that moves you from one word to another. This gliding or sliding movement you will observe in speech is called by the general term, *inflection*. If you will say over a few lines from your part you will find that at times your voice goes up in a rising glide and at other times it goes downward. The intention of this process is mental, but the performance of it is physical.

Take the exclamation "AH" as if you were admiring something beautiful. Say it and notice the prolonged slide. Now try "NO". Say it as if you had definitely made up your mind on some subject. Observe the length of the slide this time. It was shorter and downward, was it not? Now try "NO" as if you were expressing a doubt, an uncertainty. This time the slide is upward. From this simple exercise you undoubtedly have observed several points. (1) When you had a fact in mind that you were certain of, or that was final, the slide was downward. (2) When your meaning denoted doubt, or that you were expecting something to follow, the slide was upward. Here, then is the rule: "The rising inflection is indicative of doubt and incompleteness of expression; the falling of certainty and completeness; the length of the slide varying according to the intensity of the thing said". If you will consider this rule for a few moments and apply it to some of the lines you are doubtful about you will see that it covers the whole means by which the speaker makes clear his exact intention. It should solve some of the question about how to

say sentences that have never come off just right in your part.

While we are on the subject of speech I want to take up this business of "picking up cues" which is always being shouted about during rehearsals. Most of the amateur productions and some professional ones seem to concentrate on this subject so earnestly that the lines sweep on like a raging torrent leaving the audience breathless, and not even stopping for the sense of the lines themselves. Laughs are rolled over before the audience has had a chance to react to the humor. In the end your poor audience turns a blank mind toward the effort much as one does with a gossipy woman, too weary to try and keep up. On the other hand some performances drag along in a dull deliberate way as though the actors were only lukewarm in their enthusiasm. Both are bad. I believe however, that neither is necessary. If everyone on the stage could divorce from their mind the fact that they have learned a part and turn their attention to the fact that they are expressing thoughts, their own thoughts, as the character they are portraying, all this talk of picking up cues could be avoided. If you will firmly fix in your mind the fact that the speeches are intelligent thoughts requiring intelligent answers, and that you will have to think about what is being said and what you are about to reply the pace will take care of itself pretty much. If you will notice the conversation around your own dinner table tonight when you get home, you will understand what I mean. There is a variety of pace and enthusiasm as each converses with the other that is beautiful in its rhythmic pattern. Some questions are answered quickly, some require a pause for thought, but in all cases each has been given attention while he is speaking and the answer is enthusiastically given.

You will notice that there are places in your script where these intelligent



FLY AWAY HOME as given by Mr. Eugene R. Wood at Webster Groves, Missouri, High School. (Thespian Troupe No. 191.)



WINGS OF THE MORNING,
a production of the Senior
Class at Eveleth, Minn., High
School. Directed by Miss
Maurine Morgan.

pauses are necessary. There is always a bit of difficulty where these are concerned as to how long they should be. Occasionally, when the pause is held too long, one hears the anxious voice of the prompter behind scenes whispering the necessary line in a sepulchral voice, much to the dismay of the actor who were merely exercising his artistic judgment. The best way to stall these depressing incidents is to count out the length of the pause needed and mark it in the book. I know this will sound amateurish to the professional actor, but it works out beautifully. You are familiar with the little curved sign with a dot that is used in music to denote "hold" I am sure. If you will mark this sign in your manuscript with a small numeral above it denoting how long you are to pause at any given place, five counts, let us say, and then see that the prompter has the same mark in his book it will clear up that matter successfully.

Since we are on this subject of pauses perhaps we had better see why they are necessary. The pause is the result of some process of the mind. Roughly, a pause happens when: (1) the mind thinks through a problem or idea, or (2) when the mind ceases to operate due to an emotional upset, and the length of the pause is determined by the intensity of the problem. The first type of pause is self-explanatory. The second, constitute the emotional pauses that so effective in tense, dramatic moments on the stage. These are the pauses that are best charted in your book.

Let us assume you are standing before an open fire in a dimly lighted living room. A thug has hidden himself behind the curtain at the window. Your back is toward him. He steps softly from his hiding place and you suddenly hear the words "Don't move" spoken in a dangerously quiet voice. How long should you wait before that next line of yours is delivered? It's a problem to be settled between you and your director, but once you get it settled, do it the same way again and again. I can give you this much suggestion at least; if your pause is too short, the entire scene is weakened. If it is too long the audience will anticipate the result. It must stop just short of

the time when the audience begins to think. They must be as completely paralyzed in mind as you appear to be.

So far we have been dealing with dramatic situations. What about comedy. The average group is producing more comedy than anything else, despite the fact that it is the most difficult kind of thing to handle. When committees get to reading plays they usually become most enthusiastic about what they term "drawing room comedy". As one clever line after another comes along they scream with the humor of the situations, and usually one hears, "can't you just see Mary Jones in that part". They are usually amazed on opening night when Mary doesn't put over one line in ten, and the audience gets its biggest laughs where they never expected them at all.

Let's be truthful about this thing right off. The ability to put over comedy is almost a gift. It is moreover a difficult thing to teach to someone else. By the time the rehearsals are pretty well on their way the "funny" lines have lost all their magic. In fact they are beginning to sound pretty dumb. The technique of comedy acting is to learn how to build laughs and once having gotten the audience "going" to carry them on from one laugh to another with speed and sureness. There is a point where the audiences' response is at its top. If it starts to die before the thread is caught up again all is lost. Don't let the audience finish out its laughs. It will take experience to know where to cut them off, for you are always in danger of not giving them time to have their laugh, if you start another line too soon. It's all pretty difficult, but here are a few points that may be of some help to you if you are determined to try it.

1. Don't turn away from the audience during the laugh line.
2. Be sure you see the point of the line yourself.
3. If you are on the stage don't detract from another's laugh line by drawing the audience's attention to yourself by some movement or business.
4. Give the lines speed but speak with distinctness. As you approach the point hesitate momentarily just before the climax. This must be done cleverly.
5. Don't break down your detachment. Don't appear to get in touch with the audience.
6. Don't anticipate the joke.

Membership in National Thespians

(Statement given to prospective Thespians at Champaign High School, Champaign, Ill.
Miss Marion Stewart is sponsor.)

To join the ranks of Troupe 106 of the National Thespians is the greatest goal a Champaign High School student can make in the dramatic field. This coveted position is attained only by work. Your membership in the troupe signifies several things: first, that you are highly interested in dramatic work, including all phases; and furthermore that you have worked diligently both backstage and onstage, co-operating to the fullest extent with director, fellow committeemen and cast members, and by thus doing, have distinguished yourself as a student striving to earn place shoulder to shoulder with the National Thespian.

Members of the Dramatic Board, both faculty and student, are continually observing the workers on plays, and are the people who enter certain names as possible candidates for the honorary organization. The final vote is determined by the faculty members.

Before being considered as a future member, no matter how good the performance you have given, or how excellent a job you have fulfilled backstage, you must have completed a few requirements:

- A. You must be a MEMBER of Wig and Paint.
- B. You must have distinguished yourself by exceptional work in either cast or staff work, or both.
- C. You must have earned twenty points, which may be made as follows:

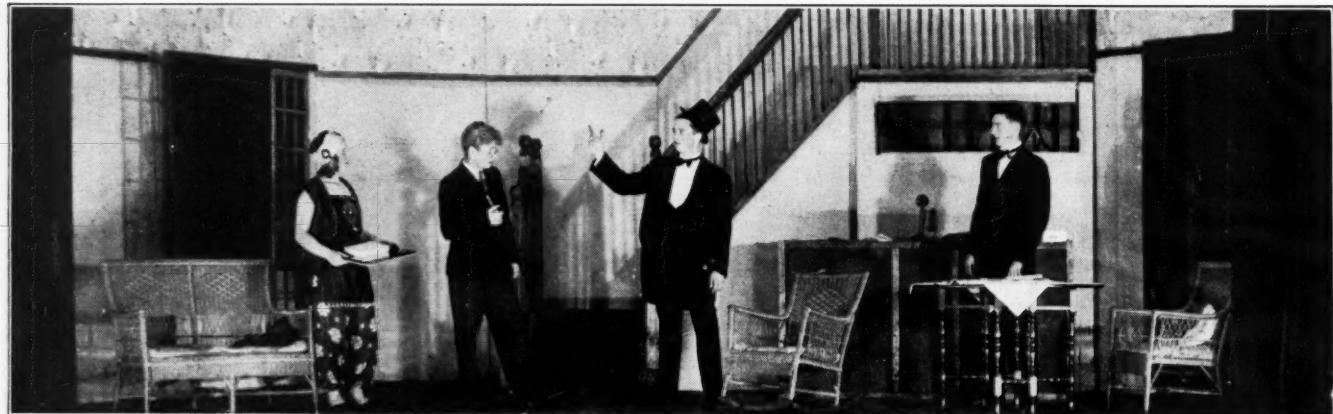
1. The lead in a play.....	4
2. A middle part in a play.....	3
3. A walk-on part in a play.....	1
4. Position as assistant director.....	4
5. Position as stage manager.....	4
6. Position as business manager.....	4
7. A committee chairman.....	3
8. Committee member	1
9. All other staff members.....	1
10. Each "A" in Speech and Dramatics' Classes	4

D. You must have a 4.00 average at time of admittance, and maintain a 3.5 average during membership in troupe.

Participation and interest in dramatics does not end with admittance to Thespians. Thespians is an incentive to do bigger and better things in the field. You can make it only a step in your climb toward the top flight, a happy culmination of your high school dramatics, or both. In short, it is to you just what you make it.

Begin now. Give your best from start to finish. CO-OPERATE, and you'll "get somewhere," for you will get from dramatics exactly what you put into it.

You have the "dope" now—it's up to you! Good luck!



Scene from the Senior Class play, *A LUCKY BREAK*, at Darien, Conn., Senior High School. Directed by Miss Elsa Pettersson. (Thespian Troupe No. 308)

7. Carry through into the laugh with the jester, but never hold the pose like a statue.
8. Don't be too funny.
9. Don't wait for a laugh you expect to get. It usually doesn't come off.

In practically every play there is a love scene. I begin to quake with apprehension even now as I write about it. If you are about to take part in one my sympathies will be with you through your long weeks of rehearsals, where the prying eyes of the rest of the cast are missing. Yet so much depends on the love scene in an amateur show that it behoves us to get it as nearly right as possible. The main fault with all of the ones that do no come off is awkwardness. Why the actors lose the grace that they have on the dance floor is hard to tell. Indeed if you will take your cue from that very sentence you ought to be able to do a very passable scene the very first time. The lines really mean very little in a love scene. The words of love are pretty much alike in most every situation 'round the world. Just forget your lines for the first few rehearsals if your di-

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rector will let you, and pretend you are about to learn a new dance step that is all the rage. Here you take three steps to the divan where the young lady has been carefully seated. Now you are seating yourself in the next two counts. Your arm goes around her and you glide into the embrace as the next step of this dance. Take it all easily. Don't do much puffing and blowing and sighing. If you can cut the pawing and hauling down to a few simple, beautifully graceful movements, it ought to go nicely.

Where both of you are standing in the scene, imagine yourself just going to sweep your girl off into the beginning of a waltz. This will bring you into an unstrained graceful position for the embrace. There are one or two things that you may have to remember that will help the picture

for beauty. Be sure that your downstage arm is around the girl's waist so that it is not hiding the girl's face from the audience. If you are going to kiss her, manage to strike something medium between a brotherly peck at her cheek and the appearance of a propped up drunk. Step in close to each other so you feel solid and secure. If you are the man brace the girl firmly with your hand in the small of her back so she does not totter. Don't forget anything between you, such as a suitcase or chair, that will make you assume an awkward posture. Above all, don't go at it sheepishly. Remember the only thing worse than an underdone love scene is an overdone one.

Your director will have a great many suggestions for you. Try and follow them as conscientiously as you can. Remember he is seeing you as the audience will, and is more concerned with your appearing to good advantage than anyone else. Mark every suggestion he offers you down in your book, so that he doesn't have to repeat it over and over again. And don't, please don't, when he offers a suggestion say that I told you something different.



Scene from the production of *THE PETRIFIED FOREST* at Webster Groves, Missouri, High School. Directed by Mr. Eugene R. Wood. (Thespian Troupe No. 191.)

National Collegiate Dramatic Fraternities

At the request of our high school student readers, many of whom will enroll in colleges and universities next fall, we present here a directory of the three leading collegiate dramatic fraternities. Additional information regarding these organizations may be secured from the faculty advisers of the colleges or universities where chapters are located.—EDITOR.

Theta Alpha Phi

THETA ALPHA PHI was organized for the purpose of recognizing outstanding students who are engaged in dramatic production in the colleges and universities. Since the fraternity was founded, 9,462 students and members of the various faculties have been initiated. Many of these students have continued their dramatic activities; some are employed in the professional theatre, some have gone into colleges and little theatres, while some are now employed by the "movie" industry. Others have found pleasant associations in other forms of dramatic endeavor, while others have followed the theatre merely as an avocation. THETA ALPHA PHI now has sixty-one chapters located in the leading colleges and universities of the country.

High school students about to enter college will probably be interested in the requirements for membership. According to the constitution, eligibility requirements are as follows:

(1) Only students in the Sophomore or a higher class in the college where a chapter is maintained shall be eligible.

(2) Only students who have been duly approved by the Faculty Adviser or Director and who have successfully met any one, or combination of two or more which shall be the equivalent of one of the following requirements in connection with plays publicly produced by groups within the college or by others officially sponsored by such groups.

- (a) Director of two full-length plays;
- (b) Major speaking characters in two (2) full-length plays;
- (c) Minor speaking characters in four (4) full-length plays;
- (d) Author of one (1) full-length play;
- (e) Business or publicity manager or one of the chief technical workers in three (3) full-length plays. Participation in two (2) one-act plays, or author of two (2) one-act plays, shall be deemed equivalent to participation in one (1) full-length play.

(3) No more than 50% of the qualification credits shall be recognized from any other college or university, and then only from a college or university having a chapter of this fraternity. Chapters of this fraternity are located in the following colleges and universities:

University of Redlands, College of The Pacific, Connecticut State College, John B. Stetson University, University of Miami, Rollins College, University of Hawaii, Illinois Wesleyan University, Bradley Polytechnic Institute, Illinois State Teachers College, Eastern Illinois State Teachers College, Indiana University, Franklin College, Purdue University, Indiana State Teachers College, Parsons College, Iowa State Teachers College, Drake University, College of Emporia.

Louisiana State University, Tulane University, Hillsdale College, Michigan State College, Albion College, Park College, Culver-Stockton College, Central Missouri State Teachers College, Nebraska Wesleyan University, Hastings College, University of New Mexico, Alfred University, Ithaca College, Duke University, Jamestown College, Ohio Wesleyan, Baldwin-Wallace College, Heidelberg College.

Wittenberg College, Ohio Northern College, Otterbein College, Hiram College, Oklahoma Agricultural and Mechanical College, University of Tulsa, Oklahoma Baptist College, Willamette University, Bucknell University, Pennsylvania State College, Grove City College, Temple University, Huron College, Dakota Wesleyan University, Yankton College, Northern State Teachers College, Southwestern College, University of Chattanooga, Maryville College, University of Utah, Brigham Young University, Utah State Agricultural College, College of William and Mary, College of Puget Sound, Ripon College, Carroll College, University of Wyoming.

Alpha Psi Omega

ALPHA PSI OMEGA was founded on August 12, 1925, for the purpose of providing a reward for students distinguishing themselves in college dramatics. Alpha Psi Omega has grown in fourteen years to the place where it is the largest honor society in college dramatics, with 165 chapters in the United States and Canada. To be elected to membership the student must do acceptable work in a variety of major and minor roles, or do an equivalent amount of work in directing, stage work, or business management.

A magazine, *The Playbill*, was instituted and published the first year of the organization and has been continued since, the last issue being a periodical of sixty-four pages. The national president of Alpha Psi Omega is Prof. E. Turner Stump, director of the college theatre at Kent State University. Prof. Russel Spears of Colgate University is national vice-president. Robert Taylor of the M-G-M Studios is one of the most prominent members, being affiliated with Delta Omicron Chapter at Doane College, Nebraska. Alpha Psi Omega sponsored the formation of Delta Psi Omega, junior college dramatic fraternity, and The National Thespians, national dramatic society for high schools.

The complete chapter roll of Alpha Psi Omega is as follows:

Fairmont State College, Marshall College, Washington and Lee University, Acadia University, (Canada) Lynchburg College, Western State College, The College of Idaho, Baker University, University of Maryland, Ottawa University, Kentucky Wesleyan College, University of Texas, Western Union College, Wilmington College, Wofford College, Lincoln Memorial University, Linfield College, Texas Tech, Kansas Wesleyan University, Colorado Teachers College, Buena Vista College, Lindenwood College, Iowa Wesleyan College, Concordia College, Coker College, Morningside College, Tarkio College, Westminster College, Central College, Minnesota Teachers College, McKendree College, Berea College, University of Tampa, Wisconsin Teachers College, Emory and Henry College, Coegeate University, Arkansas College, Millsaps College, W. Va. Wesleyan College, La. College, University of Richmond, Shephard State Teachers College, Augustana College, Humboldt State College, Wesleyan University, Bethany College, Washington and Jefferson College, Rutgers University, East Central State Teachers College, Huntington College, University of Georgia, Valparaiso University, Upper Iowa University, University of Delaware, Gustavus Adolphus College, Concord State College, William Jewell College, University of the South, New Mexico State College, Stephen F. Austin College, Defiance College, Kent State University, Keuka College, Trinity University, Mississippi Woman's College, New Mexico State Normal University, Oklahoma City University, Lenoir Rhyne College, Indiana Central College, Baylor University, Muhlenberg College, University of Rochester, Shurtleff College, Bessie Tift College, Northwestern State College, Maryland College for Women, University of South Carolina, Billings Polytechnic Institute.

Roanoke College, Montana State College, University of New Brunswick, Alma College, Hampden-Sydney College, North Central College, University of Dubuque, Ouachita College, Baylor College, Wintarop College, Southern College, Rensselaer Polytechnic Institute, Doane College, Missouri School of Mines, Trinity College, Bethel College, Ursinus College, Texas Christian University, Panhandle Agricultural and Mech. College, Mississippi State College, Judson College, Adiene Christian College, Stouf Institute, Simpson College, Wagner College, Bethany College, Hardin-Simmons University, Drexel Institute, Davidson College, Ashland College, Centre College, La Verne College, Hendrix College, Mercer University, Taylor University, Texas College of Mines, Heidelberg College, Union College, Tri-State College, Woman's College of N. C., University of Houston, Marietta College, Carson-Newman College, Virginia Polytechnic Institute, Spring Hill College, Upsilon College, Mary Washington College, Norwich University, York College, Milligan College, University of San Antonio, Meredith College, Carthage College, Blue Ridge College, University of Baltimore and McMurry College.

Chapters are also located in the following teachers college:

Chico, Calif., Bloomsburg, Pa., Clarion, Pa., Valley City, N. Dak., La Crosse, Wis., Flagstaff, Ariz., California, Pa., Wayne, Neb., Mayville, N. Dak., Duran, Okla., Murray, Ky., Alpine, Tex., Edinboro, Penn., Dickinson, N. Dak., De Kalb, Ill., Weatherford, Okla., Conway, Ark., Natchitoches, La., Minot, N. Dak., Tempe, Ariz., Slippery Rock, Pa., Cleveland, Miss., St. Cloud, Minn., Peru, Neb., Florence, Ala., Richmond, Ky., Stevens Point, Wis., Canyon, Texas, and Troy, Ala.

National Collegiate Players

THE first chapter of Pi Epsilon Delta (later changed to the National Collegiate Players) was founded at the University of Wisconsin on June 9, 1919. Pi Epsilon Delta was established as a purely *honorary* group. Its purpose was announced as a desire to recognize and encourage all phases of dramatic endeavor. It was not meant to supplant any other group on the campus nor compete with them. It wished rather to organize the dramatic forces already at work into a most efficient unit to the end that the best aims of dramatics might be served. The fraternity aimed to support every movement for the advancement of dramatics in whatever institution it entered. Besides the encouragement of participation in dramatic performances, the writing of plays, and the study of dramatic problems in regularly organized courses, particular emphasis was placed upon research in theater problems and the application of the drama to the situations peculiar to the school and community. Above all Pi Epsilon Delta aimed to encourage *leadership* in these fields.

Three chapters were soon added to the list although the war made numbers in groups and the rapidity of expansion less than would otherwise have been the case. Washington University, St. Louis, Mo., University of Minnesota, and Northwestern University had chapters of Pi Epsilon Delta at the time of the coalition with *Associated University Players*, another National organization founded in 1913, at the University of Illinois.

During the year of 1922 a National officer from each of the two groups was appointed to work upon the problem of combining the two and in June of that year the two groups became one and adopted the name, National Collegiate Players. Several other changes were necessary but the ideals and scope of the fraternity were in no way changed from those set down by Pi Epsilon Delta.

Players Magazine is the official publication of National Collegiate Players, national honorary dramatic fraternity. The purposes of this society, as stated in its constitution, are as follows:

- "1. To affiliate closely the college groups which are working for the betterment of drama in their own institutions and thus in America.
- "2. To stand as a national college unit in all nation-wide dramatic movements.
- "3. To raise dramatic standards and achievements through encouraging the best individual and group efforts in playwriting, acting, directing, stage designing, and research in dramatic technique and literature."

Chapters are located in the following colleges and universities:

University of Illinois, Urbana; University of Wisconsin, Madison; University of Minnesota, Minneapolis; University of Iowa, Iowa City; Washington University, St. Louis, Mo.; University of Oregon, Eugene; De Pauw University, Greencastle, Ind.; Washington State College, Pullman; Oregon State College, Corvallis; University of Nebraska, Lincoln; University of Southern California, Los Angeles; University of Arizona, Tucson; University of Denver, Denver, Colo.; Adelbert College of Western Reserve University, Cleveland, O.; Wayne University, Detroit, Mich.; University of North Dakota, Grand Forks; University of Kansas, Lawrence; Southwestern University, Georgetown, Tex.; Lawrence College, Appleton, Wis.; Muskingum College, New Concord, O.; Flora Stone Mather College of Western Reserve University, Cleveland, O.; Grinnell College, Grinnell, Ia.; Earlham College, Richmond, Ind.; Monmouth College, Monmouth, Ill.; Cornell College, Mount Vernon, Ia.; University of Wichita, Wichita, Kans.; Texas State College for Women, Denton, Texas; Alabama State College for Women, Montevallo, Ala.; University of Alabama, University; Hamline University, St. Paul, Minn.

Books for Teachers and Students of Dramatics

by LILLIAN NEWLAND

Librarian, Division of Drama,* University of Washington, Seattle



MRS. NEWLAND

The following points have been considered in compiling this list of books recommended for use by teachers and students of high school dramatics.

1. Up-to-dateness.
2. Practical value to
 - (a) Teachers,
 - (b) Students.

By up-to-dateness, I do not mean that only books published this year are included. Many older books are invaluable, and contain helpful material not to be found in newer publications. This is particularly true of the historical books, which if revised at all, need only to have a chapter added bringing the material up to date.

In purchasing technical books, however, it seems important to include some of quite recent date, and the older ones included here are by authorities well recognized in the field.

The second point, which should be the deciding factor in the matter of purchasing by high school libraries, is the question of the practical value to teachers and students, which I have tried to bring out through the annotations.

SUGGESTIONS FOR A SMALL HIGH SCHOOL WITH LIMITED MEANS

Acting and Direction—Teaching Dramatics In High School

Boleslavsky, Richard. *Acting—The First Six Lessons*. Theatre Arts, Inc. 1933. Price, \$1.50. This book is inspirational and purely theoretical. It can be put to practical use in the classroom.

Brown, Gilmor and Garwood, Alice. *General Principles of Play Direction*. French. 1936. Price, \$2.00.

Campbell, Wayne. *Amateur Acting and Play Production*. Macmillan. 1931. Price, \$3.50. Part II is devoted to make-up. It may well be used in high school or college.

Chalmers, Helena. *Modern Acting*. Appleton. 1930. Price, \$2.00.

This book contains chapters on various phases of acting, including make-up and radio broadcasting.

Dolman, John, Jr. *Art of Play Production*. Harper. 1928. Price, \$2.75.

This is a standard text-book. It contains historical material, comparisons of various systems of acting, comparisons of several types of stage design, and material on many phases of production.

Hicks, Seymour. *Acting—A Book for Amateurs*. Cassell. London. 1931. Price, \$1.25.

Kester, Katharine. *Problem—Projects in Acting*. French. 1937. Price, \$1.50.

This is a practical book for classroom work. It contains examples, and this feature saves the time of both teacher and student.

* The DIVISION OF DRAMA LIBRARY of the UNIVERSITY OF WASHINGTON was established in 1931 by Professor Glenn Hughes, Executive Director of the DIVISION OF DRAMA. It is maintained by proceeds from dramatic productions sponsored by his department, and has been operating successfully for eight years under his personal supervision. The library now consists of 12,205 volumes, approximately half of which are acting editions of plays, the remainder being bound volumes of history, criticism, biography, technical arts, etc.

Komisarjevsky, Theodore. *Myself and the Theatre*. Dutton. 1930. Price, \$3.75.

This book is inspirational and mature, but not too much advanced for high school students.

Mather, Charles, Chambers and others. *Behind the Footlights*. Silver, Burdette. 1935. Price, \$2.00.

This book contains everything from history to projects.

McLean, Margaret Prendergast. *Oral Interpretation of Forms of Literature*. Dutton. 1936. Price, \$2.50.

— *Good American Speech*. Dutton. 1930. Price, \$2.00.

Smith, Milton. *Book of Play Production*. Appleton. 1926. Price, \$3.00.

This book is advanced. It may be used to advantage by Little Theatre groups or by high school teachers.

Stanislavsky, Constantin. *An Actor Prepares*. Theatre Arts, Inc. 1936. Price, \$2.50.

— *My Life in Art*. Little, Brown. 1924. Price, \$6.00.

Both of these books by Stanislavsky should be in every collection of drama books.

Thomas, Charles. *Theatre of Youth*. Chapman & Hall. London. 1933. Price, \$1.25.

This is a book of production. It contains an invaluable chapter on make-up.

Viola, W. N. *Creative Dramatics for Secondary Education*. Expression Co. Boston. 1932. Price, \$2.40.

This book contains a chapter on The Children's Theatre and one on Radio Drama.

Costume and Make-Up

Baird, John F. *Make-Up*. French. 1931. Price, \$1.50.

This is a standard text book. A special feature is the chapter and the tables on make-up for various nationalities.

Barton, Lucy. *Historic Costume for the Stage*. Baker. 1935. Price, \$5.00.

This book has excellent illustrations. It can be used as a very complete guide for teachers.

Bricker, Herschel L., ed. *Our Theatre Today*. French. 1936. Price, \$3.00.

This is a collection of essays on various subjects relating to the theatre; particularly recommended for use in make-up, because of the chapter by Tamara Daykarkhanova. It contains chapters by Alfred Harding, Irving Pichel, Barrett H. Clark, Arthur Hopkins, Brock Pemberton, Cleon Throckmorton, S. R. McCandless, Aline Bernstein and others.

Chalmers, Helena. *Art of Make-Up*. Appleton. 1930. Price, \$2.00.

— *Clothes On and Off the Stage*. Appleton. 1928. Price, \$3.50.

Cookson, Mrs. Nesfield. *Costume Book*. McBride. 1935. Price, \$2.00.

Kelly, Francis M. and Schwabe, Randolph. *Historic Costume—A Chronicle of Fashion in Western Europe 1490-1790*. B. T. Batsford, Ltd. London. 1925. Price, \$6.00.

This book contains many plates, and diagrams. It is for the use of the teacher.

Komisarjevsky, Theodore. *Costume of the Theatre*. Geoffrey Bles. London. 1931. Price about \$5.50.

Parsons, Charles S. *Guide to Theatrical Make-Up*. Pitman. London. 1934. Price, \$1.25.

This could be used as a text-book. There is a foreword by Sir Cedric Hardwicke.

Saunders, Dorothy Lynne. *Costuming the Amateur Show*. French. 1937. Price, \$2.50.

Strenkovsky, Serge. *Art of Make-Up*. Dutton. 1937. Price, \$3.75.

Truman, Nevil. *Historic Costuming*. Pitman. London. 1936. Price, \$2.63.

Walkup, Fairfax Proudfit. *Dressing the Part*. F. S. Crofts and Co. 1938. Price, \$4.00.

This is a new historical book on costume which the high school teacher might wish to buy for her private library. There is a foreword by Gilmor Brown.

Young, Agnes Brooks. *Stage Costuming*. Macmillan. 1927.

Lighting, Stagecraft, Stage Management

Burriss-Meyer, Harold, and Cole, Edward C. *Scenery for the Theatre*. Little, Brown, 1938. Price, \$10.00.

This book is up to date, and more comprehensive than most books on this subject. It is for directors and teachers and should help to inaugurate a plan of procedure which would save the school more money than the price of the book. It is profusely illustrated, and the diagrams are clear and detailed.

Downs, Harold, ed. *Theatre and Stage*. 2 vols. Pitman. London. 1934. Price, \$10.00.

These volumes contain excellent articles by well known authorities, valuable diagrams, and illustrations. If purchased for the high school library these two volumes could be used as reference books, and a clever teacher directing her students toward their use might be able to dispense with text books. Volume I contains a well compiled list titled, *A Dictionary of Stage Terms*.

Fuchs, Theodore. *Stage Lighting*. Little, Brown. 1929. Price, \$10.00. To be used by the teacher and director. The material is too technical for high school students.

Heffner, Hubert C. and Selden, Samuel and Sellman, Hunton D. *Modern Theatre Practice*. F. S. Crofts and Co. 1935.

This book could be used to advantage by teachers and students.

McCandless, Stanley R. *Method of Lighting the Stage*. National Theatre Conference. 1932. Price, \$1.50.

Selden, Samuel. *Player's Handbook*. F. S. Crofts and Co. 1937. Price, \$2.00.

Selden, Samuel and Sellman, Hunton, D. *Stage Scenery and Lighting*. F. C. Crofts and Co. 1936. Price, \$3.75.

This is a standard text book.

History of the Stage

Of the general books relating to the history of the stage, I am including four:

Cheney, Seldon. *The Theatre, Three Thousand Years of Drama, Acting, and Stagecraft*. Longmans. 1930. Price, \$5.00.

A very comprehensive history. An excellent reference book.

Hughes, Glenn. *Story of the Theatre*. Samuel French. 1928. Price, \$3.00.

This is a text book for high schools and colleges. It presents in a single volume the entire development of the arts of the theatre in Asia, Europe, and America. It contains accurate and well organized material regarding the representative playwrights of all countries and periods, and the important plays of each.

Nicoll, Allardyce. *Development of the Theatre*. Harcourt Brace. 1927. Price, \$10.00.

The author calls his book "A brief outline

Our Dramatics Program

by ROMAIN GREENE

Director of Dramatics, Iowa Falls High School, Iowa Falls, Iowa

THE first step in building a dramatics program is that of selling to students the idea that through this training they become masters of themselves. No subject, either curricular or extra-curricular, will develop poise, confidence, self-esteem, and personality as will a well-managed and directed program in dramatics. This training will carry over into adult life and therefore will be both a pleasure and a benefit to the individual whether he pursues a professional, business, industrial, or political career.

Credit Curriculum

We have the feeling at Iowa Falls High School that an integrated speech program is necessary as a foundation for a successful program of dramatics. In grades 7, 8, and 9, each student is required to take speech twice a week. In these grades emphasis is placed upon speech correction, concentrated and organized thought, vocabulary building, and bodily freedom. Upon this foundation we built our senior high course in public speaking which is offered in the eleventh grade. One year is required of all college preparatory students, one-half year of all commercial students, and the vocational agriculture people may elect one-half or one year's

of the art of the theatre with special reference to the English Stage." For the high school student, it would, however, seem advanced, although the explanations are clear and the diagrams and illustrations are excellent. Better used as a guide for high school teachers and as a reference book for their students.

Stevens, Thomas. *Theatre From Athens to Broadway*. Appleton. 1936. Price \$2.50. This book is written in a highly readable, entertaining manner. It highlights important periods of theatrical history in every country including Oriental. It is an excellent book for the beginning student of the theatre. It should be used in connection with Cheney, Hughes, and Nicoll.

History of American Drama

Flexner, Eleanor. *American Playwrights: 1918-1938*. Simon and Schuster. 1938. Price, \$2.50. The high school teacher should buy this book for herself. There is an interesting preface by John Gassner. The outstanding modern American playwrights are dealt with in a manner which shows that the author knows her facts.

Mayorga, Margaret G. *Short History of the American Drama: Commentaries on Plays Prior to 1920*. Dodd, Mead. 1932. Price, \$3.75. Easily readable and interesting. Good for extra reading assignments.

Moses, Montrose, J. *American Dramatist*. Little, Brown. 1925. Price, \$3.50.

Quinn, Arthur, Hobson. *History of the American Drama From the Beginning to the Civil War*. Harper. 1923. Price, \$4.00.

— *History of the American Drama From the Civil War to the Present Day*. F. S. Crofts and Co. 1936. Price, \$5.00.

This is a comprehensive study of American drama. It is more useful for teachers than for students.

Miss Greene is a graduate of Creston Junior College and of the State University of Iowa. While in college she was very active in Speech and Dramatics. She is a member of the Iowa University Players and of Alpha Psi Omega. She has taught in the high schools at Orient, Lenox, both in Iowa. This is her fourth year at Iowa Falls High School.

work in this field. We feel it is only fair to make an exception with our vocational agriculture students, since they already have three required subjects during their junior year.

In this senior high course we continue the principles begun in junior high school, enlarging somewhat our point of view, devoting our time to speech correction, extemporaneous speaking, parliamentary drill, debate, and interpretative reading. The eleventh grade is divided into classes of approximately twenty-five students. Each class chooses a name, elects officers every six weeks, pays dues, and becomes a club to further speech work. The dues, which amount to ten cents for each student every six weeks, are used as the clubs choose.

Realizing that any organization must have competent student leaders, as well as a director, we organized a new course in dramatic production during the spring semester of last year. The course is elected by juniors who have shown promise in the speech field. It is organized as follows:

History of the Theatre	3 weeks
Acting	3 weeks
Make-up	1 week
Stage Costuming	2 weeks
Stagecraft	3 weeks
Stage Lighting	1 week
Stage Organization, Management	3 weeks
Directing	2 weeks

Extra-Curricular Dramatics Program

In building our extra-curricular dramatics program, we became cognizant of the fact that the dramatic program as sponsored by the Iowa High School Dramatic Association failed utterly in accomplishing the goals which we demanded of such a program. We became aware that only those students who realized that they had some dramatic ability would enter competitive contests. We realized that the method of elimination through preliminary contests was too rapid and unfair. We became aware of the fact that the greatest share of the time devoted to dramatics, and the greatest share of the sponsor's time, was utilized with too small a percentage of the students electing the activity. The main goal seemed to be to develop rather than to sponsor the activity for the individual development of a greater number of students, to the end that they may be better prepared to enjoy life, and to take their place in society.

To correct this situation, and to help us achieve the goals demanded of our

extra-curricular dramatics program, we established the Drama Association of the Iowa Falls High School, the aims of which are:

1. To depart entirely from the "winner" idea which is paramount in declamatory and one-act play contests, and to encourage and sponsor speech training for its own value.
2. To give each pupil, who so desires, training and practice in constructive and interpretative speech and crew work.
3. To give a greater number of students speech training than was possible with the old conventional, competitive program.

Any student in the senior high school may become a member of the Drama Association, if he has the following desires:

1. The desire to improve his knowledge of the theatre.
2. The desire to co-operate in crew work.
3. The desire and willingness to appear before the public.

With the new plan we are able to keep the entire high school interested in speech activities. Since 1933 we have experimented with non-competitive dramatics program, and we have found out that the non-competitive program creates more interest and much less strain on the part of both students and townspeople than did the competitive speech activities. We have larger crowds at both our student and public performances, and both parents and students have voiced their approval of the new non-competitive plan.

As a result of this plan 89 students from a possible 295 in senior high school receive voluntary dramatic training, while under the former plan 40 to 50 out of a possible 365 in the entire high school received work in dramatics.

Although a campaign of audience education was not included in our initial plans, we find it has proved a very practicable and worthwhile addition. For example, before a play is presented to the student body, that particular play is explained as to the type of the play it is, where its values lay, and what purpose the playwright hoped to achieve. We notice definite improvement in the response and appreciation of our inexperienced audiences for the drama.

Any student who has been enrolled in the Drama Association for a period of time, who has maintained a scholastic average of 85% or better, who has shown ability in acting and reliability in crew work, and who has displayed good sportsmanship and cooperation is considered a candidate for our troupe of the National Thespian Society. To become a Thespian is the highest goal attainable in our dramatics program. We hold initiation meetings at the close of each semester; regular meets are held throughout the school year.

We are greatly pleased to note that students enter into the preparation of plays with just as much zest and enthusiasm as was observed formerly in the preparation for competitive contests; and best of all, they enjoy the results of the work infinitely more.

BROADWAY AT A GLANCE

by
Margaret
Wentworth

THE Lenten doldrums are still prevailing in the theatre while I write. But many good things are just around the corner—like Spring and Prosperity!

The Mikado

Two Negro versions of Gilbert and Sullivan's *The Mikado* would seem to be at least one too many, but, as a matter of fact, both are doing good business. It is noteworthy that one is a WPA production, the other an ordinary commercial project.

The WPA version, called *The Swing Mikado*, came here after a five months' run in Chicago. It costumes the characters as South Sea Islanders, wearing pareus and necklaces of oranges and coral. The text is closely observed and only a few numbers are swung; most notably *The Flowers That Bloom in the Spring* which has all the elements of a savage courting dance. The voices are very good, particularly that of Nanki-Poo, which won in a radio competition over five thousand contestants.

Mr. Todd calls his offering *The Hot Mikado* and it is very definitely what is known as "Broadway." Besides the usual singing and dancing chorus of any musical show, it has two special corps of dancers called respectively "The Tap-a-Teers" and the "Jitter Bugs." Solomon in all his glory was not arrayed so gorgeously as the cast; Mr. Karson, the designer, seems to have thrown a rainbow on to the stage and the eyes are sometimes tired and bewildered.

The text is occasionally adapted to introduce topical allusions and the emphasis has been on uproarious fun rather than musical perfection. However, the orchestra modulates cleverly from the traditional rhythms into these strange new ones and back again. Personally I agree with the disgruntled wit who said "The man who invented swing ought to;" but by admitting it, I'm classing myself as an old fogey.

But Mr. Todd has brought back to Broadway Bill Robinson, unquestioned Mikado of tap-dancing. Over sixty? It just doesn't seem possible. He has the audience literally at his feet—those nimble feet that seem to sing *My Object All Sublime* and which set even the audience tapping in sympathy. The two Mikados, Hot and Swing, may not add to the stature of the theatre but they will certainly prove "a source of innocent merriment" for thousands.

Vaudeville

Frank Fay has brought back vaudeville to Broadway. Elsie Janis with her well-known imitations is the principal attract-

tion. Eva Le Gallienne appears with Richard Waring in the balcony scene. To my mind this does not belong on a vaudeville program. This is not because I consider Shakespeare sacro-sanct; but vaudeville material should not be delicate, tender, shot through with moonlight; Lady Macbeth's soliloquy on the other hand would, I think, furnish the strong contrast which would add piquancy to the program.

Awake and Sing

The Group has revived Odets' *Awake and Sing*, his first and best play. It is a study of a Jewish family in the Bronx and is natural in writing and performance.

Family Portrait

Family Portrait has such an original idea that it seems only fair to forget that it is no more than competently written. This idea is the telling of the story of Jesus as He may have appeared to His own family. Is it based on a verse of St. Mark's Gospel:

"Is not this the carpenter, the son of Mary, the brother of James and Joses and of Juda and Simon? and are not his sisters here with us?"

The Catholic Church teaches that the word "brother" may be an incorrect translation equivalent to our cousin; for their belief is that the Virgin birth was unique and that Mary had no other children.

The authors have put aside the supernatural altogether so that the story emerges something like that of a genius misunderstood.

Christ is not brought upon the stage; language and dress are modern; the only traditional scene is the upper room where the Last Supper was eaten; this is like the da Vinci picture.

Judith Anderson as Mary is doing the most distinguished work of her career. She is the hard-working mother of a large family not understanding her oldest Son but adoring Him and defending Him when His brothers object to His leaving home and work to wander about the country with fishermen, tax-collectors and such like.

Margaret Webster, the young English-woman who directs for Maurice Evans, not only directed this play but also takes the role of the Magdalene.

Theatre Guild

After three plays which ran just the limit of the subscription season, the Theatre Guild seems set with a success; Philip Barry's, *The Philadelphia Story*, starring Katharine Hepburn. It was made to her measure and reflects credit

on her and on Mr. Barry's deft writing though it is not an important play. Mr. Barry says again, as he said in *Paris Bound* that to understand all is to forgive all and that a woman with an understanding heart is more to be treasured than one in an ivory tower, untouched and cold as new-fallen snow. Mr. Barry too is always in favor of continuing or—as in this case—a renewed marriage—and against divorce. His dialogue gleams with wit and a well-chosen cast supports Miss Hepburn who is easy and charming in her role.

Pinocchio

One of the most successful of the WPA productions is *Pinocchio*, a free version of the famous Italian folk-tale of the wooden puppet which came to life after a series of diverting adventures.

Prizes

The time is at hand to guess about the prize awards. I expect *Abe Lincoln in Illinois* to carry off the Pulitzer Prize. The Critics' Circle will more probably crown *The Little Foxes*.

The year that the Pulitzer Prize was given to *The Old Maid*, the critics grumbled that it should have gone to *The Children's Hour*. So it would be appropriate for them to give their prize now to a play by the same author, Lillian Hellman, and put on by the same producer, Herman Shumlin. The critics started their circle the year after that so as to have a remedy in their own hands if they thought merit slighted.

John Mason Brown compares *The Little Foxes* with *Rebecca* for no reason that I can discover except that both were absorbing and that later he felt a little ashamed of having been so completely absorbed. He says *The Little Foxes* is too well made, fitted together like a Sardou model. Since he will tell you in the next breath that Clifford Odets would be practically perfect if his construction were as good as his dialogue, I discount both criticisms. I do not object to seeing a box beautifully fitted at every corner and joint so long as it is not empty when you open it.

And the Roi Cooper Megrue prize for the most amusing comedy? I fear it will go to *The Primrose Path* which describes the happy home-life of shop-lifters, drunkards and foul-mouthed people.

Pins and Needles

Pins and Needles has added several new sketches to keep the show as much up to date with Europe's changing scene as is possible. *Britannia Waives the Rules*, *Lorelei on the Rocks* and *Papa Don't Love Mamma Any More* are the most important numbers.

The Amblering Thespian

A PAGE FOR TEACHERS AND STUDENTS

by EARL W. BLANK

Thespian National Director and Director of Dramatics at State Teachers College, California, Penn.



MR. BLANK

This is the season of contests and festivals. It is encouraging to note the increased interests in these events. It is certain that everyone who participates will agree that the associations achieved by these speech get-togethers are of untold value, not in just the training gained, but in

the friendships made and the continuation of these friendships after high school days are over.

* * *

When we turn to open the pages of this issue, no doubt a certain sadness, the happy kind of reminiscent melancholy descends upon us because we realize another school year is about over. It is true that we may be tired and glad to look forward to our summer holiday, but it is also true that the parting with friends brings a pang, especially to our graduating senior Thespians.

Let me send my best wishes to all graduating Thespians and hope that they will not forget us after they have left us. The fine thing about our organization is its national character, which makes possible keeping up our contacts, even though we may leave the school in which we actually played our role as an active member.

* * *

At this time I wish to make a correction of an error I made in my quizz which was published in the Anniversary issue of this magazine. In that quizz I mentioned that Professor George P. Baker began his famous 47 course at Harvard. Miss Agnes Morgan who is connected with The Actor-Managers, Incorporated, of New York City, has written me a charming letter in which she points out that the famous "47 course" began at Radcliffe College of Cambridge, Massachusetts. She was a member of Professor Baker's first class. This is an interesting item of information, and I am sure that the correction will interest every Thespian. I know that I am glad to have been corrected. Thank you, Miss Morgan.

Incidentally, Miss Morgan manages the famous solo performer, Ruth Draper, and I can think of no greater theatrical treat than to hear this great actress. If your school or troupe wishes to sponsor a magnificent theatrical event, you could never go wrong in bringing to your community this genius of the theatre. She will prove an inspiration, I assure you. I heard Miss Draper in Chicago, in 1926, and her performance is as vivid today in my memory as it was thirteen years ago.

Did you know that Samuel French has included the standards set up by our editor in their catalogue? Congratulations to Mr. Baveley and thanks to Samuel French.

* * *

With the advent of the many adaptations of great stories into plays, there is a fine opportunity to study excellent literature through the dramatic form. It seems to me that a fine cooperative effort could be made between English and Speech Departments in our high schools. A novel such as *The Hoosier Schoolmaster*, by Edward Eggleston and dramatized by Lee Norvelle of Indiana University, furnishes a good example. English classes could be asked to report on the story for outside reading or the story could be a study; at the same time, the dramatic classes could prepare the story for production. English students could help with background material, costumes, publicity and the like. The playbills might read that the play is sponsored by the English and Speech classes. There is such a move in education toward integration that, it seems to me, that here is one of the finest channels in which to make this progress and prove to the school administration the value of educational dramatics. This should help to bring dramatics into the curriculum fold.

Here is a list of a few examples of plays that can be used in this way:

Little Women, by Louisa May Alcott. Dramatized by Pauline Phelps, Wetmore Declamation Bureau.

Little Women, by Louisa May Alcott. Dramatized by Marion De Forrest. Samuel French.

Alice in Wonderland, by Lewis Carroll. Dramatized by Eve Le Gallienne and Florida Friebus. Samuel French.

Treasure Island, by Robert Louis Stevenson. Dramatized by Jules Eckert. Samuel French.

The Hoosier Schoolmaster (mentioned above). Row, Peterson and Co.

David Copperfield, by Charles Dickens. The Northwestern Press.

The above are just a few of the many classics that are available. Almost every company is doing this good work in dramatics.

Then there are the many popular novels which have been dramatized such as *TISH*, by Mary Roberts Rinehart and dramatized by Alice Chadwicke, published by Samuel French; *GIANTS IN THE EARTH*, by O. E. Rörlvaag and dramatized by Thomas Job, published by the Northwestern Press; *THE TRAIL OF THE LONESOME PINE*, by John Fox, Jr., and dramatized by Alice Chadwicke, with Samuel French publishing.

and the many, many others which are dearly loved stories and which audiences will like to relive in seeing these stories acted.

* * *

Incidentally, I think that Alice Chadwicke is to be congratulated upon her fine work in this particular field of dramatization.

* * *

I should like to mention at this time that it is gratifying to see the first play in the group of classics revised for present day use actually ready for production. I refer to Moliere's *The Imaginary Invalid*, prepared by Kenneth W. Turner and published by the Dramatic Publishing Company.

Students and directors alike will have plenty of opportunity to read many such plays this summer during their leisure time (that is, if they have any leisure time). *

Don't forget the new publication, Sams, Carson's *Tested One-Act Plays*, published by Noble and Noble of New York. These are originals, remember.

* * *

In the Speech Festival at West Virginia University, I saw Fairmont State College put on one of the funniest plays I have ever seen. I believe good high school actors could do it, but they would have to be very good. It is called *Why I Am a Bachelor*, by Conrad Seiler and is from the *One-Act Play Magazine*. Your assembly will love it.

* * *

Some Quotations from *Mysself a Player* by Lena Ashwell

"A rough outline of movements and positions given, the actors worked together, repeating a scene many times in different ways until the desired speed and building up of tone quality had been arrived at."

"As the clock struck he came into the room (really great people do not have to impress by being unpunctual)."

"Of course it is necessary, apart from his central quest for reality and beauty, that the actor should have learned diction, enunciation, and harmonious movement. Added to all that must be the 'concentrated imagination' of which Dame Madge Kedal spoke. There must be a quality in the actor's mind enabling him to see, as in a picture, what the words mean before the words are spoken. Then the picture in his mind goes across with his words and they are not only heard but apprehended. Many sentences spoken on the stage today are not even heard by the audience because they are not apprehended by the actor. It is vital to remember that though there be no appearance of over-acting to those who are in the front row of the stalls, the full value of the meaning of the words must reach the people in the back row of the gallery."

"Sarah Bernhardt actually had a red carpet extending from her dressing-room to her entrance, and nobody dared to speak to her." (She wished to keep in character all of the time while performing. Note by E. B.).

"One of the most vital discoveries of the age is that in well-ordered amusement there is more power to change the character and affect the morals than any living thing . . . We see the awakening of the immense moral dynamic force of the theatre. The most important moral element of a nation is its amusement."

* * *

You may be looking for a book on plays which you can have students read as solo performances. Samuel French has published a book, *Solo Plays* by Sydney Thompson. It is very clever in make-up.

The Technical Director's Page

by LESLIE ALLEN JONES

Formerly Stage Technical Director at Emerson College, Boston, Mass.

Painting Scenery



MR. JONES

There are two distinct methods of painting scenery in use today. Generally known as American is the practice of painting scenery while it is in an upright, or vertical position. The European method calls for the scenery to be flat on the floor, where it is worked on by long handled brushes. Both

means of painting scenery are found in the professional studios in New York today. I believe the studios to be about evenly divided on the method of procedure.

As I was trained in the American way we will speak of this means of painting first, though I am aware of the advantages of the flat method of scene painting. In my apprentice days we worked from a scene bridge and our scenery was hung on a paint frame. A scene bridge, or paint bridge, was a narrow platform suspended or braced from the floor at the back of the stage. Hanging in front or in back—and sometimes at both front and back of the bridge, was the paint frame. This was a strong, yet light framework on which the scenery could be nailed

and this frame was raised and lowered in front of the painter standing on his bridge so that he could reach the top or bottom of the scenery with equal ease. The frame ran with a counterweight and was raised by a winch or a bullwheel.

If your stage has height, or fly space, enough to carry a frame, the paint frame and bridge method of painting scenery is by far the easiest. If your stage has not the space or height necessary for the operation of a paint frame, the use of a boomerang is suggested.

The boomerang is sketched in the drawing for this page. It is a rolling platform of various heights and its function is to lift the painter to a workable position. The scenery to be painted is nailed against the wall and the boomerang is rolled along beside the wall. It is not practical to build a boomerang of less than three levels or less than nine feet long. This rolling platform can be compared to an oversize stepladder and the heights of the platform levels are determined by the height of the scenery in use. Why do we not build the levels one over the other like the floors in a house? The supporting posts interfere with the painted to such an extent that the platform area is almost useless.

Study the drawing of the boomerang. There is a shelf at the back of each plat-

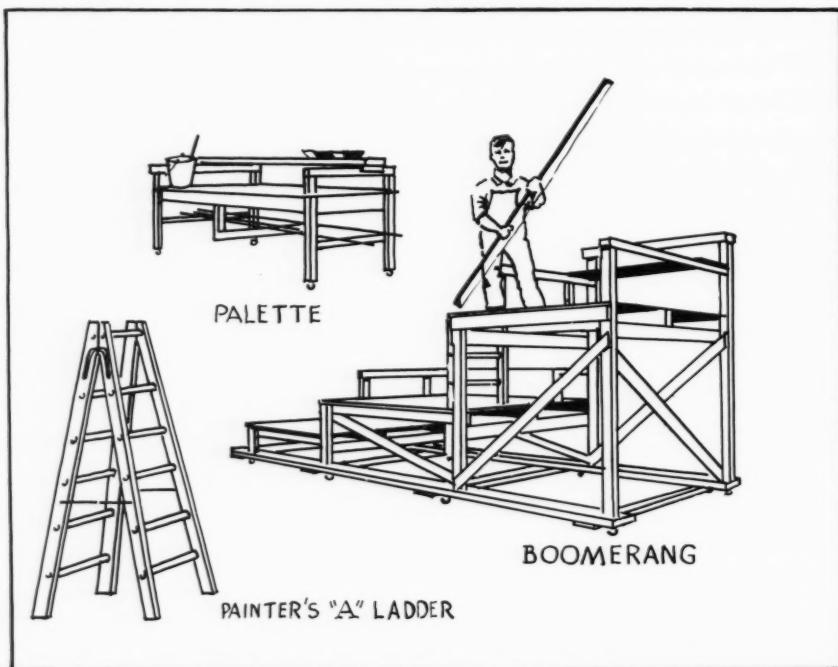
form. This shelf is of great use in carrying buckets and pans, and in providing a seat for the man who wants to rest. There is a rail around three sides of each platform. Only the front, or working side is left unrailed and this side should have a kick-rail or two-by-four set on edge to prevent anyone from carelessly stepping off. A boomerang can be built of second-hand lumber at very little expense. But such a rolling platform presupposes enough room for it to be used and stored and it is more than likely you have not enough space to make this piece of construction profitable.

In the left-hand corner of my drawing you will see a painter's "A" ladder—the simplest and best step-ladder for scene painting. Two of these can make a small scene bridge if a plank is laid between them. Personally, I would much rather use one than risk the fall from an insecure staging of this sort. But this "A" ladder is far superior to the ordinary stepladder and a man can cover a lot of territory in the course of climbing up one side, straddling the top, and descending the other side. An "S" hook of heavy wire—such as in a wire coat hanger—hung over the top rung will suspend a bucket quite safely in the apex of this ladder.

The palette shown is a table on casters with a sliding shelf for color pans placed 8 or 10 inches above the top of the table. The working top is covered with sheet tin or white oilcloth and on it the artist mixes his shades in painting landscapes or laying—in different tones. Beneath the table is a rack to hold such things as straightedges and snapping poles. While this palette is part of every scene bridge, it is useful by itself and is sketched in to give you an idea of its construction. The figure on the top platform of the boomerang is holding a snapping pole—an arrangement for snapping vertical lines.

The European method of painting scenery is perhaps the most easy to follow. Scenery is nailed flat to the floor and the painter ties or bolts his brush to a long stick. A plank is placed over the scenery and the paint is applied somewhat in the manner of mopping a floor. For fine work you get down on your knees and use the straightedge and lining brush with care. Skilled men use a "T" handle on their straightedge and can line with a long handled brush as fast as an upright worker.

All scenery should be nailed down before painting. This prevents warping. In some studios the paint frame disappears into a slot or well in the floor and the artist is not standing on a high bridge. There are many different ways of painting scenery and it is always a matter of the space available. Many pieces can be painted on their sides and many drops have been painted with the janitor's push-broom. Scene paint washes easily from the floor and that is the message I would leave with you.



Palette, boomerang and ladder described by Mr. Jones.

Radio Techniques

FOR HIGH SCHOOL GROUPS

Edited by LARRY ROLLER

Educational Director, The United Broadcasting Co., Cleveland, Ohio



The Radio Workshop



MR. ROLLER

EDUCATIONAL systems throughout the United States are becoming more interested each year in the development of radio workshops. The rapid development of the radio industry, the effort to keep pace with it, the place of education in the field, and the desire of students in fitting themselves to the vocation, are the demands made upon education to know more and more, as each year passes, about radio.

One of the vital problems facing us is to properly place the study of radio in the curriculum of secondary schools, colleges, and universities. In the secondary schools, should the study of radio be developed as a club activity? an extra-curricular subject? or in the music department? Likewise, in the colleges and universities should it be in liberal arts? science? or music?

Very frequently I am asked by the high school and prospective college students what subjects they must take to prepare for radio. It stands to reason that English and grammar are needed for announcing and script writing, dramatics for production and radio drama, music for the artist, and mathematics for the technician. In fact, there is hardly a subject taught in the schools that cannot be applied to radio.

For the past two years, the United Broadcasting Company, has conducted radio workshops in greater Cleveland high schools with the most satisfactory results. At the present time, two students from each of twenty-one high schools meet at WHK-WCLE studios on Saturday morning from 10:00 a. m. until noon. Each member of the workshop, upon his admittance, stated his preference as to the field of radio production he was primarily interested: announcing, script writing, dramatics, sound effects, programs, or production.

This is one of the very few such radio workshops in the United States being conducted by a commercial radio station. Of course, there are quite a number of radio workshops in the high schools and colleges which are doing an excellent job. Frankly, I believe that there should be a radio workshop in every high school in this country, because it can be conducted and made a part of the English, Public Speaking, and Dramatic classes in the

high school and receive the assistance of the members of the faculty who have prepared themselves in radio, as well as representatives from broadcasting stations.

In the instance of the United Broadcasting Company Radio Workshop, each of the twenty-one high schools presents a radio program on one of the two UBC stations in Cleveland. The two members from each high school are held directly responsible for their program: they must prepare the script, rehearse the program, provide a production and sound effects man, and their own announcer. In most cases, one is the announcer and the other, the production man.

Every program presented up to the present writing has been exceptional from the standpoint of careful thought and study on the part of every member of the radio workshop to the point that many activities which are individualistic to that particular high school has come to the front.

If you establish a radio workshop in your school, I suggest that the participants of your workshop be selected by the principal or dean, on basis of the student's individual creative ability. If you have a public address system, a great deal more can be accomplished in developing announcers, script writers, dramatists, etc. I know of a case in one of the greater Cleveland schools where a very clever young man gathers all of the pertinent news of the week and produces on each Friday morning for fifteen minutes a dramatic news cast *a la* March of Time.

There is hardly any musical organization within any of our schools that has not at one time or another presented a radio program. In the case where a radio workshop at the school has been able to prepare proper continuity and build-up, such programs has produced amazing results. The Public Speaking classes, Dramatic classes, debating groups, and any other type of speech classes can materially develop finer work through a radio workshop and the school's public address system.

* * *

Radio Drama

In the booklet, *How to Use Radio*, by Kenneth L. Bartlett and published by The National Association of Broadcasters, Washington, D. C., I find the following helpful suggestions which I should like to pass on to those of you who are interested in radio drama.

1. Radio is the *only* medium where drama is attempted solely on the basis of sound. Here the actor has no stage, no scenery, no

make-up, no costumes to help him. He is not seen. His voice must portray his character, his moods, his action. Music—sound, the narrator's description *alone* set the scene.

This means fewer characters and more distinctive types; greater attention to *character-portrayal through voice*; greater freedom in changing scenes and correspondingly less attention to the time-space limitations of stage-drama.

2. In beginning a radio play, write a synopsis of each scene. In doing this the action and characters should be visualized *in detail*. The writer should be sure that the synopsis, later the play, has conflict, suspense, minor and major climaxes; that each scene *advances* the action; that each character is well-motivated and that it is written around a central character or idea. After the initial ardor has cooled, the writer might try it on a friend to see if the plot interests him.

3. The dialogue must not only be real but must also describe *what is going on*. Characters should be called by name until established; language, along with voice, should indicate age, nationality, social status, type of person; movement and sound effects that are not instantly intelligible must be described; speeches must be short; and much must be done in a limited time.

4. Sound effects bring realism to radio and are used to give the scene dimension and color. If you need a fire crackling, savage drums, marching soldiers, wedding march, a train, a baby crying, an army tank or a calliope, specify it in the script, in the margin.

While the more difficult things should be avoided, the determination of what can and cannot be done will have to be decided by the station program director.

5. *Effective transitions*, many times, are the difference between amateur and professionally turned-out programs. This means the getting from one scene to another or from one element of the program to another. It may be done by an announcer or narrator, incidental music, sound effects, or by a short pause. If a narrator or announcer is used, it should be sparingly (to prevent the transition from becoming jumpy or interruptive). If music or sound-effects are used, they will be faded in and out—with the *opening* dialogue of the next scene or the *closing* dialogue of the preceding scene, providing the listener with a knowledge of *what is taking place*. Music must be in the mood of both scenes. If sound effects are chosen, they should have a certain clear-cut deliberateness about them that gives the listener a sense of movement, a mood and/or a picture-dimension of the following scene. In dress rehearsals, emphasize smooth transitions. They make or break your show.

* * *

And in the same booklet I find this significant passage which concerns those of us who plan educational programs:

"Education must be interesting, provocative, and, therefore, though incidentally, entertaining. One significant difference between the sponsor's program of education is that the former is entertainment for entertainment's sake with the education an unnecessary, though desirable attribute, while the latter is primarily education with entertainment a necessary, though secondary attribute."

* * *

In the past five issues of THE THESPIAN magazine I realize that we have not covered many of the points that affect our readers. I would appreciate any letter or letters from Thespians concerning any question about radio production that you would like to have answered. I express my appreciation to our readers who have taken a keen interest in this column.

Motion Picture Appreciation

A Preliminary Study Guide to *Juarez*

Edited by HAROLD TURNEY

Chairman, Department of Drama, Los Angeles City College and Author of FILM GUIDES to *The Hound of the Baskervilles*, *The Story of Vernon and Irene Castle*, *Juarez*, *Young Mr. Lincoln*, and others.

Developing the Idea



MR. TURNEY

AMONGST the mightier in theme than the tremendous cumulative force of the screens on which it will be projected for the free and democratic nations of the world to see is finally completed at the Warner Bros. studios in Hollywood. It is not beyond possibility that it will be a film which could be instrumental in reshaping the destinies of certain of those nations.

Not all at once, of course; such things do not happen spontaneously unless there are forces of revolutionary violence at work. It is against such violence, such usurpation of power, such strangling by the powerful of the weak that this great camera document will preach. But in the first and last analysis it will remain—a movie; a beautiful love story; an intensely gripping drama; a story that will entertain and teach.

The picture is *Juarez* with Paul Muni and Bette Davis as its stars, heading a cast which includes Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Donald Crisp, and one hundred other important players.

The story of *Juarez*, as timely as tomorrow's newspaper, is the story of many lives. It is the story of an humble, self-educated Zapotec Indian lad who grew to be one of the greatest national leaders the world has ever known. That man was Benito Pablo Juarez, President of Mexico from 1858 until the day of his death on July 18, 1872. It is the story of the second eldest son of Archduke Franz Karl and Archduchess Sophie of Bavaria, eldest brother of Emperor Franz Joseph of Austria. It is the story of

the tragic Princess Charlotte, daughter of Leopold I. and Louise Marie of Belgium. It is the story of Napoleon III. and the Spanish-born Eugenie, of Porfirio Diaz, of Marechal Bazaine and of those hundreds who wove strands into the canvas on which the mighty drama was painted.

Paul Muni plays Juarez. Bette Davis is Charlotte, later the lovely and fragile Empress Carlotta. Brian Aherne is amazing in his physical likeness to Maximilian von Hapsburg, puppet Emperor of Mexico from May, 1864, to June, 1867. These are the chief protagonists.

The story itself, that is to say, the final screen play, was in preparation from September 30, 1937 until November 17, 1938, when Director William Dieterle started his cameras turning; fourteen months of research, discussion, argument, revision, rejection and polishing.

Behind that story stands the genius, the iron determination and the electric enthusiasm of Henry Blanke, producer of the picture, plus the courage of the Warner Bros. and their executive production aide, Hal Wallis. They, in the final analysis, accepted the initial idea, approved the script, and produced the money with which to film it.

Working writers were Aeneas MacKenzie, scholarly Scots research expert and scenarist; Wolfgang Reinhardt, son of Max Reinhardt; John Huston, son of the actor Walter Huston; and Abem Finkel, master of drama and dialogue. These four men will receive title credit for the screen play.

"We started on our story search one day early in 1937 when *The Life of Emile Zola* was completed," Blanke explains. "We had to find another story suitable for Paul Muni. We wanted a biographical drama as interesting and as powerful as Zola and as the story of Louis Pasteur which Mr. Muni had played the year before. Such stories are difficult to find. Actually few men rightly deserve im-

mortality, and it is with such men that we choose to concern ourselves when we are thinking of a vehicle for Muni."

"I believe that Wolfgang Reinhardt first suggested that we might turn to Mexico and to the story of Maximilian and Carlotta to find this Muni vehicle. The studio had considered it several times before, but never as more than an inspired and tragic love theme. Of course the idea was not original with us. Three or four other studios in Hollywood had announced intention to film the story of Maximilian and Carlotta several times previously because it was an enticing plot from the pages of comparatively recent history.

"Hans Werfel, in Germany, already had written a play about the characters, a play produced in this country by Lynn Fontanne and Alfred Lunt. It might well have been this play which made us think in terms of Muni, for Werfel called his drama *Juarez and Maximilian*, although the character of Juarez never once appeared on the stage. He was referred to in dialogue only as a symbol of those principles of democracy for which he stood. I thought many times when we were struggling with our script that Werfel deliberately left Juarez off-stage, unseen, while he was composing the play, for Juarez has been a very difficult character to handle from the standpoint of the screen playwright. But we finally got him on paper, and Muni has made him live, a veritable monument in bronze."

It was the studious Aeneas MacKenzie who drew the first writing assignment after Henry Blanke, by the very fire of his enthusiasm, had "sold" Paul Muni the idea of playing him on the screen. This is an important point, for Mr. Muni plays only those parts which he feels he wants to interpret, and he can, and does, reject scripts if they do not appeal to him. But Muni has great faith in the judgment of Blanke, who produced not only *The Life of Emile Zola*, but *The Story of Louis Pasteur* as well.

So MacKenzie started his task one day in November, 1937. He first turned to research. Actually few books on the subject were available in Los Angeles and Hollywood. This fact alarmed Blanke and his studio superiors. They reasoned that other film studios already were working on the story of Juarez, Maximilian, and Carlotta, and had reserved the available supply of historical and biographical data. Subsequently, it was learned there had been no necessity for alarm, but it served to speed Blanke and his writers into even more feverish action. By this time Wolfgang Reinhardt and John Huston had been assigned to aid with the preparation of the script.

To protect the story, Warner Bros. purchased the rights to Bertita Harding's great historical novel *The Phantom Crown*, and also to the Hans Werfel play, *Juarez and Maximilian*. These, however, were merely properties insuring a legal right to film the story and to keep other studios from stepping into the race. The books, papers, and research reports from which most factual material for the final screen play was obtained came from 357 sources. They were purchased in Europe, England, Mexico, and in the eastern United States. Many were in French, many more in Spanish, and all had to be translated before being turned over to Blanke and his scenario experts. But from them came a veritable treasure of fact, color, character, and incident. The screen play was built on a firm foundation. But that foundation was constructed not with ease, but from tremendous labor, days of patient discussion and impassioned argument, a constant tearing down and re-building.

"Henry Blanke's tremendous enthusiasm was the thing that actually carried us through," declares Abem Finkel, the last screen-playwright assigned to the story. "Time after time we thought we were almost licked by a difficult character transition, a shift in theme and emphasis from Juarez to some other important character in the story. Maximilian and Juarez never met in real life, you know. Therefore



Brian Aherne and Bette Davis as Maximilian and Carlotta holding court in Mexico.

they never meet in our story. We had what amounted to the writing and filming of two separate screen plays, but having them come out a single, straight-line theme. Mr. Blanke's enthusiasm fired us to our highest pitch when we came to such impasses. He would call us into his office the first thing in the morning at such a time, and never let us out until after the studio had closed for the night. But we always licked the "problem," grinned Finkel.

PRODUCTION

In the interim, however, as story incidents and situations, characters and scenic locations were confirmed, the production divisions, with an allocation of \$1,750,000, executed various contributions to the anticipated film. Art Director, Anton Grot, and his aide, Leo Kuder, drew a total of 3,643 sketches of sets and set details. From these drawings, the drafting artists finished 7,360 scaled blueprints, and the construction department built 54 important sets to be used in the production, including the exteriors and interiors of three castles, Miramont on the Adriatic, the Tuilleries, and Chapultepec; the embarcadero at Vera Cruz, and a Mexican village to cover ten acres on the Warner ranch at Calabasas.

Set dresser, George Hopkins, assembled more than 10,000 items of furniture, furnishings, and draperies, the most unusual of which was a genuine Winterhalter portrait of Napoleon, painted in 1865. It was located in San Diego, California. The property department and Pat Patterson, prop man assigned to the production, kept no record of the thousands of items required, and hesitated to even estimate the number. Their most difficult item to secure was one calling for three dozen roasting ears of fresh Indian corn in mid-December.

L. L. Burns, head of the studio wardrobe department, and Orry-Kelly, style creator, worked at their respective tasks: Burns supervising the outfitting of two entire armies, three royal courts, and the inhabitants of twelve Mexican villages and cities; Orry-Kelly designing eighteen magnificent gowns for Bette Davis in her role as the exotic Empress Carlotta. He also arranged in Paris, New York, and Mexico City, for the rental of costume jewels valued at \$250,000.

Fifty-four principal speaking parts were finally cast after Director Dieterle had photographed an excess of 100 costume, make-up, and character tests. In addition, he interviewed approximately 5,000 extra and supporting players, and of these latter, used 3,500 in the 80 days of actual filming.

While the script was being written, Hal Wallis, accompanied by his producer, director, and star, made a six-week tour of Mexico, visiting every location where background on Benito Juarez and his remarkable record of accomplishments could be gleaned. In this way, they seeped themselves, not only in the history of a man, but in the atmosphere of a country as well.

Finally, on October 29, 1938, with the preliminary plans in order, the production of *Juarez* started with the scenes featuring Brian Aherne as Maximilian. On December 20th, Miss Davis joined the cast and appeared with Mr. Aherne up to the 27th, when the latter completed his role and retired from the production. Miss Davis then continued until January 8th, 1939, when she, too, finished her share of the picture. From January 9th to February 6th, the cameras were focused on Mr. Muni as the central character. This unique schedule was possible because, in history, Maximilian and Carlotta never met Benito Juarez. The picture closed February 13th with ten days filming of a battle montage between French and Mexican soldiers.

The make-up for Mr. Muni, although very simple, required eight weeks to develop by Perc Westmore, Warner Bros. make-up designer, and his laboratory technicians. Mr.



Paul Muni as Juarez in the photoplay *JUAREZ*.

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Aherne's elaborate flowing whiskers and magnificently coiffed hair as Maximilian presented a problem which finally cost \$567 to create. Miss Davis cut her own hair to a length of three inches in order to wear perfectly the jet black, center parted wig, characteristic of Carlotta.

Juarez was the first feature picture to be photographed in Hollywood on the new Eastman Super XX high-speed negative film. This invention approximates a saving of 50 percent of the light needed heretofore, gives a definite third-dimensional effect, and presents richer tones within the shadows.

The original musical score was composed by Eric Wolfgang Korngold, winner of the recent Motion Picture Academy award for his earlier score accompanying *Robin Hood*. For *Juarez* Mr. Korngold wrote in excess of 3,000 bars of music, more than in the full length opera *La Boheme*.

Technical direction was under the supervision of Ernesto Romero, vice-counsel of old Mexico on reserve leave.

When the photoplay presents themes, character, and problems ostensibly realistic, it must, with certain reservations, reveal the truth.—Barnes.

For
Memorial Day

The Man Without a Country

A Play for Men in Three Acts, by Elizabeth McFadden and Agnes Crimmins. Adapted from the story of the same name, by Edward Everett Hale.

Theme: the well known story of the young officer in the United States Army who cursed his country and was sentenced to live without a country. **Characters:** 22 men, 2 women, (the latter may be omitted if desired,) extras: soldiers, sailors, pirates, etc. **Time:** a full evening. **Scenes:** a room at Fort Adams, Miss., 1807; on board ship, The Warren, at sea.

Appreciations

"I used your version of 'The Man Without a Country' in Maryville College, Maryville, Tenn. One of the men's literary societies chose it and we were all very happy at the end of the performance. Audience and faculty highly pleased. I again used the play in the Bangor, Maine, high school. It was a great success in both places. I would strongly recommend the play to any school." —HOPE BUXTON, Abbot Village, Maine.

"The Man Without a Country" was given under my direction in our school last year as a part of the Memorial Day program. I should most certainly recommend it for boys. . . . We shall not soon forget little singing Joe, or Nolan as he sat quietly talking to the boy upon deck." —GRACE M. WARNER, High School, East Orange, N. J.

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ON THE HIGH SCHOOL STAGE

El Centro, Calif.

Phil Van Slyke, alumnus of Thespian Troupe No. 325 at Central Union High School, was recently made chief radio program announcer at the University of California at Berkeley. Phil was very active in dramatics while he was in high school, and a member of his troupe. —*Marjorie Anderson, Secretary.*

Champaign, Ill.

An important event of National Drama Week at Champaign Senior High School this year was the home-room lessons conducted by members of Thespian Troupe No. 106, which is sponsored by Miss Marion Stuart. Outline of each lesson covered a number of subjects pertaining to the theatres of America, including the professional theatres, Little Theatres, Federal Theatres, Summer Theatres, and School and University Theatres. Factors to look for in a good play were also discussed.

Williamson, W. Va.

Eleven new members were admitted to membership in Troupe No. 23 early in March at Williamson High School, under the supervision of Miss Rose G. Smith, sponsor. Thespians of this school acted as host for a local play festival held late in March, preliminary to the State High School Drama Festival, which was sponsored by the National Thespian Society on April 21st and 22nd at Marshall College, Huntington, W. Va. —*Margaret Boland, Secretary.*

Calhoun, Ga.

The Playmakers' Club of Calhoun High School presented *Mistakes at the Blakes* during the fall semester, with Miss Mary Earl Goodwyne as director. As a result of this successful production, several students became eligible for membership in Thespian Troupe No. 221, which was established by Miss Goodwyne at this school last year. Thespians planned a program of three one-act plays for this spring. Miss Aileen Jackson is president of the troupe. —*Glynn Nations, Secretary.*

Terre Haute, Ind.

Fifteen high schools participated in the second annual speech arts festival which was held at Indiana State Teachers' College on February 10. Entries included State High School of Terre Haute, Shortridge of Indianapolis, Worthington, Wiley of Terre Haute, Columbus, Clinton, Whiting, Gerstmeier Tech of Terre Haute, Mount Vernon, Bloomington, Horace Mann of Gary, Paris, West Terre Haute, Ben Davis of Indianapolis, and Lincoln of Vincennes. Bloomington High School, Thespian Troupe No. 142, was one of the four schools which received Superior Rating. Dr. Dina Reese Evans acted as critic judge.

Venice, Florida

A very interesting program made up of scenes from Shakespeare's *The Comedy of Errors*, *Henry IV*, Part III, *The Taming of the Shrew*, *Macbeth*, *The Tempest*, and *A Midsummer Night's Dream*, was given in February by the dramatic students of Kentucky Military Institute, with Captain L. E. Wiley directing. Immediately after the performance, Captain Wiley admitted twelve students as charter members of Thespian Troupe No. 357. The ceremony was conducted on the stage of the Gulf Theatre.

Brownsville, Pa.

Nothing But the Truth, a presentation of Thespian Troupe No. 187 at Brownsville Senior High School, was given during National Drama Week early in February, with Miss Jean Donahay and Miss Grossman as directors.

Charleston, W. Va.

The Curtain and Mask, dramatics club at Charleston High School, gave *Pride and Prejudice* on March 3, with Mr. Lawrence W. Smith directing. Incidental music for the production was furnished by Christine Johnson and Stuart Armstrong. Mr. Smith sponsors Thespian Troupe No. 200 at this school.

Onarga, Ill.

Three full-length plays will have been produced at Onarga Township High School by the time the present school year comes to a close. Thespian produced *Huckleberry Finn* on November 15 as the first of the major plays. *One Mad Night* was given late in February. The seniors will give the third major play in May. The year's activities also included the production of several one-act plays, one of which was entered in the State Dramatic Festival. All dramatics activities, as well as the sponsorship of Troupe No. 278, are in charge of Miss Mary F. Temple.

Alamogordo, New Mex.

Early to Bed—Early to Rise and the operetta *Ship Ahoy* were the two major dramatic events of the present year at Alamogordo High School, with Miss Edith L. Welsheimer as director of dramatics and sponsor for Troupe No. 81. The year also included a number of one-act plays given by the Thalian Dramatic Club, an Old English Christmas program, a Style Show in February, participation in the Southwestern Texas Play Contest early in March, and participation in the Play Tournament at Silver City, New Mexico, late in April. Eighteen students were admitted to membership in the local Thespian troupe early in March.

Delta, Colo.

Fourteen high schools participated in the Play Festival sponsored by National Thespian Troupe No. 32 on March 25 at Delta High School. Superior Rating was given to the plays presented by the high school at Grand Junction, Hotchkiss, Paonia and Delta. Excellent Rating was given to the plays given by Fruitvale, Fruita and Appleton. A rating of Good was given to the plays given by Ridgeway, Eckert, Montrose, Telluride, Olathe, Gunnison and Ouray. Miss Margaret Hoke, director for the festival and Thespian Regional Director for Colorado, reports that over 1,600 people saw the plays and that members of her troupe entertained 150 participants at a Thespian banquet. M. F. Hartman of Mesa Junior College acted as Critic Judge.

Marked Tree, Ark.

Members of Thespian Troupe No. 301 were awarded first place in the Northeast Arkansas Drama Contest held at A. & M. College, Jonesboro, on April 1, with their performance of *The Fifth Commandment*. The cast was directed by Mrs. Marie Thost Pierce, who recently established a Thespian troupe at Marked Tree High School.

Confidentially--

Kenneth W. Turner's Arrangement of Moliere's *The Imaginary Invalid* has been most enthusiastically received. We have room for only two comments: Barclay Leathem, of Western Reserve University, writes us: "I will be glad to recommend this adaptation to high school directors in this territory. The excellent work done by Mr. Turner on this play certainly deserves commendation and enthusiastic support." * * * We jump to the University of Kansas, whence Allen Crafton, Head of the Department of Speech and Drama, writes: "I want to congratulate you on the adaptation of Moliere's *The Imaginary Invalid*. I feel that it is a good job, is workable, and gives us one of Moliere's plays in an attractive, understandable way." * * * Of course it carries the approval of the Committee for the Revision of Old Plays for the High School Stage. * * * We're approaching the end of another play-producing season. * * * We're also approaching the day when we pull from an envelope the slips that some of us sealed away last fall, on which we had written our predictions of how the new plays on our list would sell. We'll see now who scores—who can pick and who can't. There aren't going to be many disappointments, for we seem to have a higher percentage of hits this year than usual. And some surprises. * * * We all felt that *Early to Bed, Early to Rise* was going to be successful, but none of us predicted the scope of the terrific hit it has become! *Blackberry Winter*, a play about the South, we thought would sell in the South, and yet its sale has been ten to one in the North. * * * Won't somebody tell us why? * * * *Dictator Dad* got off to a slow start, but is roaring up like thunder just now, with productions coming thick and fast. We're glad of that. * * * We think it's

one of the finest plays for high schools ever published. * * * *The Summons of Sariel* hardly sold a copy all fall and winter. Then what happened? * * * We still don't know. * * * But five productions were scheduled in a week, and since then notices of them have been coming in steadily. * * * And those who have produced it tell us, without qualification, that it's the most beautiful play they have ever given. * * * They tell us that they didn't know, till they got into it, just how magnificent the play is. If you're looking for a one-act that can be played by an all girl cast, don't look farther. * * * That reminds us: Once, typing about an all girl cast, we typed it: "all girl cats" and the play the phrase described was just about that, too—which brings up another angle of this fascinating business of publishing plays: Women will produce plays that satirize women and their foibles, but we know of no play on our list, or anybody else's, satirizing men and *their* foibles, that has sold well. And *why* is that? * * * Sam Curelop of the road company of *What a Life*, was in the office the other day—a most attractive boy of 15, playing a bit part. He was trying to analyze "hokum" and finally arrived at this: "It's something natural that's overdone." He had a volume of Boleslavsky on "Acting, The First Six Lessons", under his arm. (Could we mail *you* a copy at \$1.50?), and left sooner than we wished, so that he could do his school work, which has to be in the office of the Professional Children's School promptly every week. A professional at 15, Sam may be going places. * * * Our catalogue has been going lots of places, too, this year, and if it hasn't reached your place yet, a postcard will bring it. Just address:

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Early to Bed, Early to Rise, by William F. Davidson. Comedy in 3 acts; 5 m, 6 w. Royalty, \$25.00 (only if gross receipts amount to \$200.00); basic minimum fee, \$10.00. Write for details. 75c.

Blackberry Winter, by Hubert Hayes. Comedy-drama in 3 acts; 3 m, 6 w. Royalty \$25.00 (only if gross

receipts amount to \$200.00); basic minimum fee, \$10.00. Write for details. 75c.

Dictator Dad, by Ann Weatherly. Comedy in 3 acts; 6 m, 6 w. Royalty \$25.00 (only if gross receipts amount to \$200.00); basic minimum fee, \$10.00. Write for details. 75c.

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Cast of the operetta, *THE BELLE OF BAGDAD*, at Colfax, Washington, High School.
(Thespian Troupe No. 329.)

Clayton, Mo.

Two performances of *Seven Sisters* were given by the Senior Class of Clayton High School in mid-December, under the direction of Mr. Blandford Jennings, sponsor for Troupe No. 322 at this school and Thespian Regional Director for the State of Missouri. Jean Sapin was assistant director, while Lloyd Herpel was production manager. A large and attractive program printed in the Thespian colors of blue and gold added much interest to the occasion.

Burley, Idaho

A program of three one-act plays, consisting of *Auf Wiedersehen*, *A Happy Journey*, and *Fixin's*, was given on March 1 by the Speech Department of Burley High School, with Mr. E. J. Ryan directing. Members of Troupe No. 111 of this school took charge of the State Declamation Festival, which was held here on April 14 and 15.—Marshall Gilchrist.

Missouri Valley, Iowa

Nine high schools entered the Harrison County Play Festival, which was held on March 9 and 10 at Missouri Valley High School, with Mr. Bernard Greeson as director. Entries included plays from Dunlap, Logan, Magnolia, Missouri Valley, Modale, Mondamin, Persia, Pisgah and Woodbine. Mr. Greeson sponsors Troupe No. 179 at Missouri Valley. Mr. Kenneth Burkholder of Benson High School, Omaha, Neb., acted as critic judge.

Springville, Utah

The Red and Blue, a school paper at Springville High School devotes a full page to the activities of Thespian Troupe No. 92, which

Miss Bernice Park sponsors at this school. Activities for the present year started in January with a series of troupe meetings. On January 21, Thespians attended the production of *Petticoat Fever* at the University of Utah. On February 4, Thespians attended a production of *The Bishop Misbehaves*, also produced at the University. Late in March, Thespians produced the one-acts, *The Swamp Spirit*, *Sweet*, and *Light*. The group also attended a production of *Our Town* at Salt Lake City.

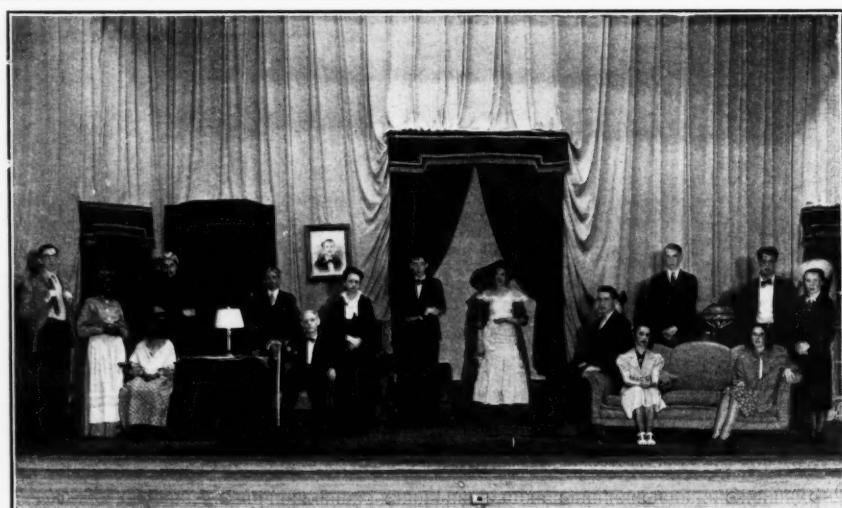
Middletown, N. Y.

Two performances of *The Patsy* were given in November by the dramatic society of Middletown High School, with Mr. Miles S. McLain as director. Mr. McLain is sponsor for Thespian Troupe No. 74 at this school. Another success of this season was the production of *The Case of the Laughing Dwarf*, in which Thespians participated. National Drama Week was observed with speeches, assembly programs, and a theatre party. Eight new members were added to the troupe early in February under Mr. McLain's supervision.

Canton, Ohio

Miss Florence E. Hill, sponsor for Thespian Troupe No. 66 at Lehman High School, writes as follows regarding the activities of her Thespians:

"Because of my serious illness in December, my work has suffered a bit. I should like to report, however, that my troupe has been getting on with practically no director. In October they went alone to Cleveland and presented our contest play of last year, *There Comes a Time*, for the N. E. O. T. A. Drama Group. A few weeks later, two of my Thes-



Cast of *THE CALL OF THE BANSHEE* at Oswego, New York, High School. Directed by Miss Gladys Steenbergh. (Thespian Troupe No. 118.)

pians wrote and directed a one-act play, and along with *The Happy Journey* earned a hundred dollars toward a new stage curtain. Three of my Thespians won scholarships offered by Northwestern University last summer, I feel very proud of my Thespians."

Deland, Fla.

Mrs. Horace Gray, sponsor for Troupe No. 238 at Deland High School, reports that she is enjoying a very active dramatic season. In addition to the production of several plays last spring, Thespians were instrumental in organizing a Central Florida District of Thespian troupes, including Orlando, Daytona Mainland, Daytona, Seabreeze, Sanford, and Deland. Representatives from the various troupes were brought together at a banquet. Dramatic activities continued during the summer months under the sponsorship of the Summer Little Theatre Group.

This year's schedule opened with a program of four one-act plays, *Thursdays at Home*, *Henry's Mail-Order Wife*, *Ghostly Lovers*, and *Thanks Awfully*. Thespians entertained all the near-by troupes after the performance of *Emperor Jones* at Stetson University, which is located at Deland. The Thespian play, *Growing Pains*, was given in January before very appreciative audiences. National Drama Week activities included a very inspiring talk given in assembly by Dr. Irving C. Stover, director of dramatics at Stetson University. Dr. Stover spoke on the Educational Theatre.

Plans for the spring include a State convention of representatives from all the troupes in Florida. An educational program is being planned as part of the convention, which will be held some time in May. An outdoor performance of *A Midsummer Night's Dream* is also included in the spring activities.

Cincinnati, Ohio

The Sages of 1939, dramatics club at Hughes High School, presented *The Seven Sisters*, a farce by Edith Ellis, on February 16 and 17. The production was under the direction of Miss Erna Kruckemeyer. Several faculty members were in charge of various production committees.

Florence, Colo.

Here Comes Charlie was given by members of Thespian Troupe No. 28 at Florence High School during the fall semester. In December, Thespians staged their annual inter-class play contest, all entries for which are directed by Thespians. The Freshmen play, *Kidnapping Betty*, took first place and was later given before the Women's Club. An open-house meeting was held on February 22, the program of which consisted of readings, a short play, and talks on the objectives of the National Thespian Society. Eleven new members had been taken into the troupe by February 1. Thespian activities are under the supervision of Mr. Earl Davison this year.—*Florence Rueger, Secretary*.

Hundred, W. Va.

National Drama Week was observed with a series of events early in February at Hundred High School. On February 6 a special anniversary program was given before alumni members of Troupe No. 43, faculty members and parents of the active troupe members. The program included talks on the history of the Thespian Society, musical readings, and the presentation of the one-act play, *Dreams*. On February 7, Thespians attended a performance of the photoplay, *Jesse James*, at Fairmont, W. Va. On February 8, Thespians sponsored the showing of the motion picture *Kidnapped*, the proceeds from which will be used to purchase stage curtains. Posters announcing the observance of National Drama Week were displayed in all the leading business houses of the city for a two-week period. Miss Anna Virginia Rector has charge of Thespian activities.

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Longview, Texas

An evening of one-act plays consisting of *The Woman Who Understood Men*, *Taller Squares*, and *Pink and Patches*, was presented late in February by the dramatics class of Longview Senior High School, under the direction of Miss Ethel Kaderli. The best of the three plays, *Taller Squares*, was entered in the county play contest held at Kilgore, Texas, on March 17th. The Junior Class play, *Spring Fever*, was given early in March. Thespian Troupe No. 282 was established by Miss Kaderli at this school during the fall semester.

Twin Falls, Idaho

As You Like It On Skis, a modern version of the Shakespearean play by Miss Florence

Rees, was given by the Class of 1940 at Twin Falls High School on February 16th and 17th. The double cast system was used. Miss Rees, who sponsors Thespian Troupe No. 256, reports that the novelty of the production was the subject of highly favorable comment among the large audiences that saw the play.

Big Timber, Montana

Troupe No. 13 at Sweet Grass High School, with Miss Callie Allison as sponsor, has admitted twenty-three members so far this year. The dramatic program for the year has included two one-act plays, *Sparkin'* and *Cabbages*; two three-act plays, *Peggy Parks* and *Girl Shy*. Thespians will have two pages devoted to their activities in the first edition of the school annual, *Timberlines*.



Members of National Thespian Troupe No. 173 at Central High School, Bellevue, Ohio. Sponsored by Miss Jessie A. Green.



Scene from *DIGGING UP THE DIRT* as given by Eastwood High School, Syracuse, New York. Directed by Miss Cecilia Anderson. (Thespian Troupe No. 54.)

Weston, W. Va.

Miss Urilla M. Bland, sponsor for Troupe No. 99 at Weston High School, reports that her production of *Oliver Twist*, winning play in the Thespian Play Contest sponsored by the Children's Press of Charleston, W. Va., was an outstanding success. The play was given early in November of this year. Miss Bland's Thespians acted as host for one of the local Thespian play festivals held this spring preliminary to the State Play Festival sponsored by The National Thespian Society.

* * *

Syracuse, N. Y.

Miss Cecilia C. Anderson, sponsor for Troupe No. 54 at Eastwood High School reports that all production work at her school is done by students under her supervision. Students take charge of all committees. Plays given during the fall semester included *Polly of the Circus* and

Brothers, both of which were later repeated before outside groups. Miss Anderson has added several members to her troupe this year.

* * *

Flemington, W. Va.

Thespians began their activities for the present year with a breakfast for active members given early in September. In November followed the full-length play, *Tempest and Sunshine*, which resulted in the addition of six new members to the troupe. Other activities for the year included a play contest in March, the senior class play in April, and participation in the State Drama Festival sponsored by The National Thespian Society. Dramatic activities are sponsored by Mr. Edward Thomas.

—Helen Benda, Sec'y.

* * *

Lemmon, S. Dak.

Troupe No. 83 at Lemmon High School began the year's activities with a minstrel show given

early in the fall. The dramatics club assisted with the production of a special Armistice day program, and took first place in the dramatic and humorous divisions in the district declamatory contest. As a result of the junior class play, *Balmy Days*, eight new members were added to the troupe under the sponsorship of Miss Helen Movius, Thespian director.

* * *

Struthers, Ohio

The production of the play, *The Green Light*, during the fall semester was a financial and dramatic success at Struthers Junior-Senior High School, under the direction of Arleigh Westerbeck, sponsor for Troupe No. 89. The school's dramatics clubs have been very active this spring with contest plays, one of which, *Storm Before Sunset*, was entered in the drama festival held at Kent State University on April 21, 22. *New Fires* was scheduled for production this spring.



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Delta, Colo.

Cappy Ricks was given last November by the junior class of Delta High School, under the direction of Miss Margaret E. Hoke. In December members of the dramatics club and Thespian Troupe No. 32 gave a program of three one-act plays at the local theatre, the proceeds of which were designated as a "Dramatic Club Benefit." A major activity of this spring was the drama festival in which a number of schools participated and which was established under Miss Hoke's direction. Miss Hoke is Thespian Regional director for the State of Colorado.

* * *

Johnstown, Ohio

China Boy was given by Thespians of Troupe No. 7 at Johnstown High School on November 18 as their annual play production. The performance was praised highly. During the fall semester Thespians also contributed one-act plays for various special programs, all of which were directed by Mrs. Elizabeth D. Doughton, troupe sponsor.

* * *

Rexburg, Idaho

A study of puppets and marionettes was the major project this year for Thespians of Troupe No. 10 at Madison High School, with Mr. Elmer S. Crowley as director. Thespians also staged an impressive program for Armistice Day and took the leading roles in the all-school play, *Night of January 16th*, given during the fall semester. Mr. Crowley has prepared an impressive initiation ceremony for his troupe, the greater part of which is devoted to an

oral examination of each student who seeks membership.

Newport News, Va.

Miss Dorothy Crane, sponsor for Thespian Troupe No. 122 at Newport News High School, reports the production of *Seen But Not Heard*, produced by her drama department on November 15. Thespians were responsible for the Christmas play given in December. In February, the Seniors gave their class play. Seventeen students were admitted to Thespian membership during the fall semester.

* * *

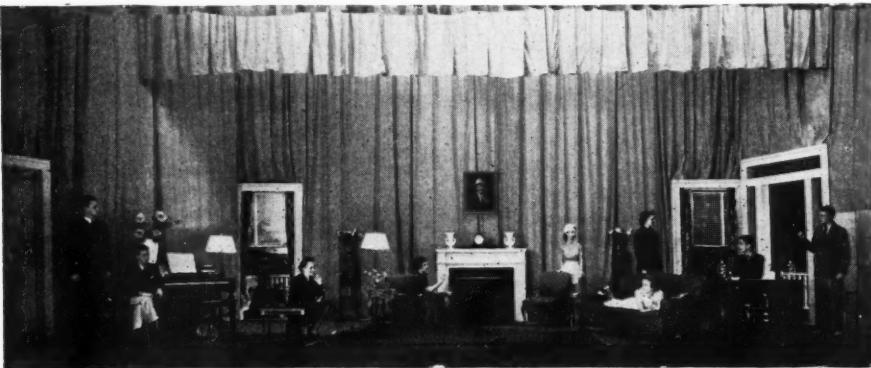
Kenmore, N. Y.

The fall semester was devoted to a study of acting by members of Troupe No. 108 at Kenmore High School. Miss Eve Strong, Thespian sponsor, was in charge of the project. Plays given during the fall term included *The Youngest*, given by the dramatics club, a radio production of *Robin Hood* given in assembly, and a Christmas pantomime. Nine new members qualified for membership during the fall semester.

* * *

Clarksburg, W. Va.

A very attractive program was used for the production of *Abie's Irish Rose*, staged by Thespians of Troupe No. 226 of Washington Irving High School early in December. The play was directed by Miss Lillie Mae Bauer, Thespian sponsor and Regional Director for West Virginia. Technical advisers included Fernon Gregoire, Floyd Bonar, Edith Heavner and Ann Connell.



Scene from *THE YOUNGEST* as given by members of Troupe No. 147 at Hillsborough High School, Tampa, Florida. Miss Thelma E. Jones, director.

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Harrisburg, Ill.

Thespians of Troupe No. 16 at Harrisburg Township High School opened the present year with the election of officers early in the fall. Thespians serve as officers for the Purple Curtain, the school's larger dramatic club. Late in November, the seniors gave *Wings of the Morning*, as their class play. In November, the school presented two radio programs for the Red Cross over station WEBQ. Both programs were directed by Mrs. Lolo F. Eddy, Thespian sponsor. *Growing Pains* was considered early in the year as the junior class play to be given this spring. This season's dramatic activities also include a number of one-act plays and an amateur show.

* * *

Woodbury, N. J.

The first major play of the year at Woodbury High School was *Through the Keyhole*, given by the junior class under the direction of Mr. George S. Milton. Late in October the Dramatics Club gave two one-acts, "Q. E. D." and *His First Shave*. One of the major events of this year was the formation of Thespian Troupe No. 205 under Mr. Milton's supervision.

* * *

Pana, Ill.

Night of January 16th, presented by the junior class late in October, and the following one-act plays, *Who Says Can't*, *The Great Allowance Battle*, *His Just Desserts*, and *The Red Lamp*, all staged as assembly programs, were the major dramatic events of the fall semester at Pana Township High School. Miss Mary E. Furr sponsors Troupe No. 219 at this school.

* * *

Litchfield, Minn.

Anne-What's Her Name, the junior class play, and the operetta, *Pinafore*, given by the Music Department, were given the fall semester at Litchfield High School during Assembly plays included *The Winner*, *Full Circle*, and *Why the Chimes Rang*. A special event of the fall season

was the appearance in assembly of the Pollard Players in *Barrels of Money*. Mr. LaRue Jensen directs dramatics and Thespian activities.

* * *

Aurora, Nebr.

Peg O' My Heart was given in place of the annual Christmas play this year at Aurora High School, with Miss Loine Gaines, sponsor for Troupe No. 17, as director. Miss Gaines reports that Thespians preside over an impressive initiation each year at the annual dinner of the dramatics department, and that Thespian membership is a much coveted honor at her school. Thespians are also in charge of various production committees and many of the responsibilities are now being assumed by students.

* * *

Casper, Wyo.

The production of *Independence Rock*, an original drama by Miss Beulah Bayless, is one of the major dramatic events in recent months

at Natrona County High School, Casper, Wyoming. Miss Bayless sponsors Thespian Troupe No. 1 at this school. The first full-length play of the fall semester was *Barry's Spring Dance*, staged in November.

* * *

Milwaukee, Oregon

Important dramatic events of the fall semester at Union High School included the production of *Why the Chimes Rang* staged at Christmas, the Maroon program given in December, and the production of the senior class play, *Tons of Money*, staged in January, with the lead played by Betty Jane Stevens, president of Troupe No. 75 at this school, which is sponsored by Miss Janet Cox. Mr. H. H. Brockhaus, regional director for the state of Oregon, addressed members of this club early in March.

* * *

Weirton, W. Va.

A study of radio during the first semester at Weir High School was climaxed with the presentation of the play, *Jerry Comes Back*, over station WWVA in Wheeling, West Virginia. The broadcast opened the annual Christmas Seal Drive. Under the direction of Miss Helen Sharp, a Speech Arts Club was also established during the fall semester, the purpose of which is to give students training in the fundamentals of public speaking. Those who achieve high rating in this club are admitted to membership in Troupe No. 6 which is sponsored by Miss Ella P. Harbourt. *Apron-String Revolt* was staged by the mid-year graduating class early in January.—*Betty Adams, Sec'y.*

* * *

East Haven, Conn.

The first annual Senior Class play, *The Mummy and the Mumps*, was given on February 23rd, at East Haven High School, with Miss Louise Scott directing. Miss Scott sponsors Thespian Troupe No. 63. The program for the Senior Class play included an impressive list of patrons and patronesses.

THE HIGH SCHOOL THESPIAN



Members of Thespian Troupe No. 11 at Park County High School, Livingston, Montana. Miss Nelle Weston, sponsor.

East Millinocket, Me.

Members of George Arliss Troupe No. 273, at Garret Schenck, Jr., High School, sponsored the production of *American, Very Early*, on October 21, 25, with Mr. Daniel Turner, Thespian sponsor, as director. The Senior Class followed with the production of *The Thread of Destiny* on November 22, 23. Pupils of the eighth grade gave *Three Pills in a Bottle*, at the University of Maine, Orono, on October 28, before the department of Second-

ary School Principals of the Maine Teacher's Association.

* * *

Grand Ledge, Mich.

Two important dramatic events of the present school year at Grand Ledge High School were the presentation of *Smilin' Through* and *The Goose Hangs High*, both produced under the direction of Miss Eleanor Yinger. Miss Yinger is also responsible for establishing National Thespian Troupe No. 356 at this school. Ten students formed the charter roll for the troupe established on February 10.

* * *

Fairview, W. Va.

The first major dramatic production of the present year at Fairview High School was the play, *The Ghost Train*, presented early in December. Several members of Thespian Troupe No. 34 had parts in the play. Several other students became eligible for membership as a result of their work in this production. The dramatics club and Thespian Troupe are under the direction of Miss Mary Sturm.—*Jack Capshaw, Sec'y.*

* * *

Norfolk, Nebr.

Thespians serve as a nucleus for a weekly radio program started this year at Norfolk Senior High School, under the direction of Mr. Donley Feddersen, Thespian sponsor. The programs are given over Station WJAG. Schools from Norfolk have been presenting an half hour program every other week over this station. The first play production of the year was *Fly Away Home* given in December. Thespians were responsible for a novel Christmas window planned for the annual Christmas Vespers. Drama Week was celebrated with a Thespian All-School play staged on February 7. Several parts were played by members of the newly organized Junior Dramatics Club. In December, twelve new members were taken into the troupe. Mr. Feddersen reports that four major plays will have been given by the time the present school year comes to a close.

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What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

Northwestern Press, 2200 Park Ave., Minneapolis, Minn.



MR. LEEPER

falls in love with Eve, and then finds out who she is. After a difficult time of finding who loves whom, things end happily for all, making a fitting ending for this easy, humorous comedy.

He Couldn't Take It, a three-act farce, by Allen Leiber. 3 m., 6 w. Royalty, \$10. Joe Nightingale's tyrannical mother-in-law, determining to keep him in the family because of his wealth, traps him into saying he'll marry her second daughter, June, "sight unseen," after the first is killed in an accident. June arrives, mistakes Joe's friend for him, and falls violently in love. Confusion reigns, finally ending in even the mother-in-law herself getting married. This play has many ludicrous mix-ups and comedy situations.

The Marionette Handbook, by Leroy Stahl. Price, 75 cents. This serviceable little handbook will be just the thing for any junior or senior high school group beginning with marionettes. Operation as well as construction of the various types of marionettes and hand puppets is explained, as well as stages and scenery. Seven usable new marionette plays are included.

* * *

Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

Wheels, a safety play in one act, by William F. Davidson. 4 m., 4 w. Royalty, \$5 (\$2.50 with safety talk). This is a play with a lesson that makes it particularly good for audiences of high school age. George, a boy of high school age, is forbidden the use of his father's car because of his reckless driving. He takes it anyway, to take his best girl to a dance. The dangers of high speed are brought home to him when it develops that he has struck and killed his own little sister.

Black Harvest, a drama in one act, by William B. Sears. 5 m. Royalty, \$5. In his obstinate struggle to save his farm from destruction by the dust storms, Kurt Schwartz drives away one son and alienates the other because they want to give up the fight and go where their mother can get well. He fails to realize, until too late, that his ailing wife, for whom he is really trying to keep the farm, is dying. A short but powerful farm drama.

Stokers, a drama in one act, by H. Stuart Cottman and Le Vergne Shaw. 3 m. Royalty, \$5. A short thriller, taking place in the boiler-room of a rich munition maker's yacht. Karst, one of the stokers, plans to avenge the past by blowing up the ship. He partially wins one of the other stokers, a weakling, to his plan. The play moves to a terrific climax as Karst is opposed by the third man, who kills him, but is badly wounded, leaving to the coward the task of trying to throw the bomb overboard before it explodes.

Darkness at the Window, a drama in one act, by Jay Sigmund and Betty Smith. 3 m., 3 w.

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Royalty, \$5. Although Minnie has sacrificed having any life of her own, in order that she might care for her old father and Emma, her invalid sister, Emma delights in making life miserable for her niece. Envious of the praise showered on her brother's prized wood carving, the jealous Emma puts it in the fire. Her brother dies of the shock, and Minnie rushes out for help, leaving Emma alone to be the victim of her pathological fear of Minnie's cat. A play that builds to a tense and powerful climax.

Brothers of Belinda, a comedy in three acts, by Edwin Scribner. 5 m., 6 w. Royalty, \$10. Flirtatious Belinda conquers hearts right and left, assuring the owners after the invariable proposal that she wants them only as brothers. Aunt Sarah, in an effort to cure her, invites a grateful protege to the house party, having him pose as a famous explorer who does not fall under Belinda's spell. He cures her—by marrying her. This is a lively, youthful, well-written piece of enjoyable entertainment that presents no difficulties in casting or acting.

* * *

Row, Peterson & Co., Evanston, Ill.
Treasure Hunt and Four Other One-Act Plays, by Mary Thurman Pyle. Purchase of five copies required for production of any play. This group of fine plays admirably fills a need for good, short adventure dramas for high school and junior high school production. They are interesting, colorful, different, all of them with a tang of the sea, though only one of them actually takes place on the sea. This one, *Through The Mist*, set in a ship's cabin in the days of pirates, is tense and exciting, using an all-male cast, though a little too advanced for easy junior high school production because of adult parts. *Treasure Hunt*, with an all-female cast, is a serious, lively piece that stresses some very worthwhile values without moralizing. The other three, *Pearls and Gold*, *Sea Food*, and *While The Wind Blew*, are less difficult but equally good, making a well-balanced selection of very usable plays.

* * *

Eldridge Entertainment House, Inc., Franklin, Ohio.

Quiet Home Wedding, a one-act farce, by Jay Tobias and Nylene Prewitt. 4 m., 7 w. Royalty, \$5. Everything goes wrong concerning Connie's scheduled wedding. Her brother is arrested for speeding after hitting Horace, the bridegroom-to-be; gossiping neighbors disrupt the family peace; and Horace has forgotten the license when he finally arrives late. Each of the cast adds his own kind of comedy business to make this a hilarious play.

Curse You, Timothy!, a three-act farce, by Edwin Scribner. 6 m., 6 w. Non-royalty. As a change of hobbies from antique collecting to dramatics, Miss Sophronia Sefton has written a play, securing as a director Timothy Smythe, who is one of a trio of thieves. The villain of the play becomes a real-life hero when he catches the thieves and saves the valuable antiques. An amusing source of entertainment in this easy farce is the melodrama within the play itself.

Ivan Bloom Hardin Co., 3806 Cottage Grove Ave., Des Moines, Iowa.

Winterset, a dramatic reading from the play, by Maxwell Anderson. This is the cutting which won first place in the 1938 National Forensic Tournament. The scene is that in which Mio at last learns the truth concerning his father's death.

Interview With an Actor, a humorous reading, by Stephen Leacock. The reporter is spell-bound by the Great Actor's interpretation of *Hamlet*. A new reading which offers unlimited opportunity to a talented reader.

Rekindling the Old Flame, a humorous reading from the prize play, *The Rose Garden*, by Frank Stacey. Sofie Andrews and Henry Pennington quarrel in the garden while their respective grandson and granddaughter, whom they have been trying to keep apart, elope.

Junior Tries to Grow Up, humorous, by Fannie C. Vice. Another of the "Junior" series. *Junior's First Date* and *Junior Takes Up Dramatics*, have both been State winners, and this new one is still better.

Banner Play Bureau, Inc., 111 Ellis St., San Francisco, Calif.

Follies for Fun Night, a collection of skits by various authors. No royalty. This little book contains twelve amusing little bits of nonsense usable for stunt nights, minstrels, or other times when skits or blackouts of this type are needed.

Samuel French, 25 West 45th, New York City.

Angels Don't Marry, a collection of one-act plays, by Florence Ryerson and Colin Clements. Besides the play from which this book takes its title, the following are included: *Last Night, Gallant Lady, Her Majesty the King, Farewell to Love, Write Me a Love Scene*, and *Sugar and Spice*. They are well written, interesting and worthwhile, and all but one have small casts. *Sugar and Spice* is a comedy of adolescence that is splendid high school material. The others are a bit advanced for the average high school group, but as such are excellent for college.

Crab Apple, a farce in three acts, by Theodore Packard. 4 m., 3 w. Royalty, \$25. This play with its realistically true characters presents the problems of a modern family under the domination of a father who in spite of present success still lives in his early days of endless toil. Paddy, bride of the son in college, calls the father's bluff, gaining him the love and attention he unconsciously craves, and so wins freedom for the rest of the family. Familiar, natural situations combined with characters that are people we live with, make this piece readily usable for any group.

320 College Avenue, a three-act comedy, by Fred Ballard and Mignon G. Eberhart. 14 m., 10 w. Royalty, \$25. During a dance in a college sorority house, Lee Macon, generally disliked, unscrupulous campus politician, is murdered with a hat-pin. Val, about to identify the death-dealing hand, is interrupted by the burglar alarm, and in the resulting confusion is choked to death. Hysteria reaches a high climax when the recognized murderer tries to kill Judy too. The play ends on a surprise that will make the audience gasp. This well-written murder mystery with its unsuspected finish will hold audience interest from curtain to curtain, as well as give a look at the "dirt" of some college practices. Easy to cast, and suitable for high school or college groups.

French's Oral Readings for Moderns, edited by Elise West Quaife. Price, \$1.00. This book contains a wide variety of good material for use by amateurs as readings. Most of the material is made up of scenes cut and arranged from well-known books, such as *Anthony Adverse*, *The Good Earth* and *Gone With the Wind*.

Walter H. Baker Co., 178 Tremont St., Boston, Mass.

Scenic Design and Model Building, by Leslie Allen Jones. The treatment of model building in this little book is essentially practical rather

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New Books of Interest to Teachers of Speech and Dramatics

Theatre for Children, by Winifred Ward. D. Appleton-Century Co. \$3.00. A book on the fundamentals of producing and managing plays for children, addressed primarily to the inexperienced producer. An annotated list of recommended plays for children is included.

How to Crash Broadway, by Howard and Criswell. Howard and Criswell, New York City. \$1.00. Crashing Broadway is far from being a simple task and this little handbook gives a very definite idea of the obstacles which lie ahead for the aspiring young actor. Especially recommended for young people who feel they must go to Broadway to win fame.

Build a Vocabulary, by Archibald Hart. E. P. Dutton Co. \$1.00. Twelve ways to build a vocabulary make up the contents of this book. Dr. Hart, who is himself a teacher of long experience, offers a variety of practical suggestions for learning how to use new words. Highly recommended for teachers of English.

Comparative Tragedies, edited by Helen E. Harding. Nobel and Noble. \$1.25. Shakespeare's *Hamlet*, *Sophocles' Electra*, and O'Neill's *Beyond the Horizon*. This book is recommended to those who wish to study an older classic side by side with a modern one of the same type. The book is addressed to high schools, although it is equally as useful to college classes.

Your Health Dramatized, by W. W. Bauer and Leslie Edgley. E. P. Dutton Co. \$2.25. A collection of health dramatizations from the series which received the 1938 First Award of the Institute for Education by Radio. The radio scripts offered in this volume offer a wealth of material to high schools that wish to vitalize their health education program. Ideal material for school assembly programs.

The Junior Silver Treasury, compiled and edited by Jane Manner. Samuel French. This is described as a program anthology for high school and college students. Many carefully chosen selections are offered to the student who wishes to master the art of reading aloud. A good library addition.

One-Act Plays for Stage and Study, with a preface by Garrett H. Leverton. Samuel French. \$3.00. This is the ninth series of one-act plays which French has offered under this well-known title. This volume includes twenty-four contemporary plays by American, English, Welsh and Chinese writers. A worthy collection of one-act plays offered to students of the drama.

PLAYS

Dramatists Play Service: You Can't Take It With You, Jimmie Takes A Bow, The Dwarf's Secret, The Dark House, The Apple of Contentment, Four Shorts for High Schools.

Samuel French: The Humdinger, Tish, The Elephant Shepherd, The Importance of Being Young, The Joyous Season, Pure As the Driven Snow, Give Us a Break, Alleluia, West End High, Mystery at Greenfingers, The Darktown Jamboree.

The Dramatic Publishing Co.: The Imaginary Invalid (adapted for high schools by Kenneth W. Turner).

Longmans, Green & Co.: The Hill Between.

than dogmatic. The relationship of the model with the full-size setting it precedes is kept constantly before one, as well as the problem of design of the final product. Clear, easily understood and written in an interesting and entertaining style, it is an ideal handy-book for the high school.

Noble & Noble, Publishers, Inc., 100 Fifth Ave., New York.

Tested One-Act Plays, selected and edited by Oscar E. Sams, Jr. Non-royalty. Price, \$2.50. Included in this collection of school and college plays are six comedies, four serious dramas, two tragedies and one fantasy written especially for radio. Only two of the plays need special costuming. As is stated in the preface, the editor has "attempted to include in this volume a cross-section or sampling of the fine experimental efforts of the school theatre. The plays included herein are good—not so good, perhaps, as some of the better type of professionally written drama, but good in that most of them embody those principles which are necessary to the construction of well-written plays." Included are several chapters that set forth some very good, practical advice to the amateur writer and producer of plays. An ideal collection of plays for anyone looking for non-royalty material.

Prentice Hall, Inc., New York City.

Rehearsal, by Mariam A. Franklin. Price, \$3.50. This is one of the best books on acting that we have seen and will make an excellent practical text-book for any class in acting. Every phase or problem of acting is given attention, and each point discussed is accompanied by a practical exercise taken from one of the world's great dramas. The acting principles considered are illustrated with carefully chosen pictures from non-professional productions.

Dramatists Play Service, 6 East 39th Street, New York City.

Little Black Sambo and the Tigers, a play for children, in three acts, by Charlotte Chorpenning. 2 m., 1 w., and 9 w. Royalty, \$10. Here is another excellent children's play from the prolific pen of Charlotte Chorpenning. Miss Chorpenning has added trimming to the well-known child's story and has produced a play full of comedy and poetry. Suggestive costumes rather than exact reproductions are needed for the four tigers and the half dozen or so monkeys. For the setting the same jungle background is used throughout, with changes of set pieces to indicate the changes of scene. This is one which small children all know and love.

Romances By Emma, a comedy in three acts, by Dewitt Bodeen. 8 m., 8 w. Royalty, \$15. This is a comedy of manners based on Jane Austen's novel of Regency England, *Emma*. The story deals with the wilful Emma's pursuit of a career of matchmaking until frightened out of it by the near loss of her own choice to another girl. This moves against a background of spirited comedy and delightful characterizations that make it ideal for any group desiring something with a literary flavor. Setting and costumes of 1814 required.

The Clutching Claw, a mystery drama in three acts, by Ralph Kettering. 7 m., 7 w. Royalty, \$25. A play differing from the usual mystery in that it does not take place in a lonely old house, but in the up-to-date mansion of a member of the well-to-do set. John Thornton, prominent business-man, is murdered by "the Clutching Claw," in his own home during a party his daughter is staging to announce her engagement. Since no one has been able to leave the house, it is evident that the murderer is still within. The usual "dumb" cop takes charge and his third degree methods provide a party of real excitement for the sophisticated and colorful group of guests until the murderer is discovered. A well written mystery that is rather well suited to high school abilities because of the youth of most of the characters.

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Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

CLIFFORD ODETS. By Edith Isaacs. *Theatre Arts Monthly* for April, 1939. Following the tradition of most successful playwrights, Clifford Odets began his career as an actor. Hearing of a one-act play contest while acting with the Group company in Boston, he promptly shut himself up in his hotel room for three days and emerged with *Waiting for Lefty*. This show together with another one-act play, *Till the Day I Die*, won him immediate success. Within thirty-five days *Awake and Sing* opened, which gave him three plays running on Broadway at one time.

The following year he came out with a somewhat "muddy" production of *Paradise Lost*. After a year and a half in Hollywood, he returned with the finest play of his career, *Golden Boy*. This year *Rocket to the Moon* is enjoying a certain reflected glory of his earlier successes.

Being a definitely subjective writer and having a somewhat narrow philosophy, he is occasionally limited. On the other hand, his speeches are alive and theatrical, and his situations of social significance.

THE AMATEUR COMEDY CLUB. By Frederick Morton. *Theatre Arts Monthly* for February, 1939. On 150 East 36th Street, New York City, may be found the second oldest amateur acting company in the world. It was there that David Belasco, "a promising young man from California," first directed in New York. The author of *The Women* and *Kiss the Boys Goodbye* likewise made her debut before the club's audiences. This progressive and active group, having celebrated their fifty-fifth birthday have earned the title of "the professional amateurs."

YOUNG MAN WITH A FUTURE. By Katherine Best. *Stage* for March 15, 1939. Having made his stage debut as Katherine in *The Taming of the Shrew*, Laurence Olivier has long since graduated from feminine rolls to those of highest distinction. This spring he will play the part of Gay in Katharine Cornell's *No Time for Comedy*. Possessed of a prodigious memory and the agility to perform in any surroundings, he has succeeded in carving out for himself a most enviable career. He has played Captain Stanhope in *Journey's End*, Vanya in *Uncle Vanya*, Malcolm in *Macbeth*, a major role in *Private Lives*, Bothwell in *Queen of Scots*, and Anthony Cavendish in *The Royal Family*. As a further claim to glory, his latest picture, *Wuthering Heights*, with Merle Oberon, will soon be released.

I DESIGN FOR THE GROUP THEATER. By Mordchai Gorelik. *Theatre Arts Monthly* for March, 1939. The setting for a show actually portrays a role in the play by fitting itself artfully to the entire production. In contrast to the usually disorganized procedure on Broadway, the Group Theater has co-ordinated its activities into a workable unit. The scenic artist spends many hours in rehearsal and in conference with the director so that his designs will be an integrated part of the greater whole. Not only must the colors be appropriate, the properties correct, the lighting unerring, the composition ingenious, and the total effect authentic, but the mood and atmosphere of the play must be incorporated in the set. Several successful productions including *Rocket to the Moon*, *Golden Boy* and *Men in White* are used for illustrations.

CONSTRUCTING THE MODEL STAGE AND SET. By Robert J. Wade. *Players Magazine* for January-February, 1939. This is the second of a series of articles on the constructing of stage models to scale. The first step, after the preliminary sketches have been made, is to draw the floor plan. The elevations must be decided upon, the desired depth illustrated, samples of materials secured, and lighting tentatively planned. If the instructions are followed accurately, miniature sets may be complete and practical in every detail.

THE BALLET GOES TO TOWN. By John Paxton. *Stage* for March, 1939. Despite the fact that from 1919 to 1931, there was practically no ballet in America, this old and distinguished art has once more emerged triumphant. The Ballet Russe, one of the chief exponents of this renaissance, temporarily stopped the guerrilla warfare by luring 15,000 people to the local bullring to watch a performance. The musicals, operas, burlesque, and motion pictures are all enhancing their shows by using the ballet.

A LAMENT FOR LOST SPEECH. By Sewell Stokes. *Theatre Arts Monthly* for April, 1939. When asked at an early age his opinion of a production of *The Babes in the Woods*, Sewell Stokes replied that he couldn't hear because there was too much scenery and too much jumping around. Since that time, he has had even more occasions to deplore that fact. He claims that the modern scenic artists and directors have added superficial adornment to cover up poor writing. Audiences will listen to long speeches just as readily today as in Shakespeare's time, if they are well written and well delivered.

SENSE ABOUT DUSE. By Stark Young. *Theatre Arts Monthly* for April, 1939. Eleonore Duse, born in 1858 to poverty stricken parents, was initiated into the theater at the age of twelve. Her mother, an actress, fell ill and it was necessary that Eleonore replace her.

In an effort to obtain her exalted position in the theater, she underwent untold suffering; But throughout she was able to maintain her wise judgment. After her first success, she had the discretion to refuse an offer for a European tour because she knew she was not ready. It is hard to determine how much influence her relationship with Sarah Bernhardt and D'Annunzio had in shaping her career. All we know is that her great art has been an inspiration not only to actors but to painters, poets and musicians.

STAGE LIGHTING. By Eleanor Saunders. *Cue* for Winter, 1939. General illumination, which includes ordinary equipment such as border lights, was the only type known until recent years. Now lights and shadows can be further controlled by specific lighting with spots and floods. By this method the audience can be compelled to follow the center of interest. Dramatic scenes may be highly lighted and subtly intensified. No longer is it necessary for the scenic designer to paint highly colored drops. Lights suggest the effects of nature and the hour of the day much more effectively.

Several New York drama critics are of the opinion that the Roi Cooper Megrue prize for the most amusing comedy will be awarded this year to *The Primrose Path*, which describes the happy home-life of shop-lifters, drunkards and foul-mouthed people.

PLAYS and TEXTS For High Schools

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The Service takes pleasure in announcing that it has just taken over the exclusive leasing agency on the plays of O'Neill, with the exception of *Ah! Wilderness*, and two other long plays. Write for information.

The Clutching Claw

Mystery comedy in 3 acts by Ralph T. Kettering. Simple to produce, easy to play, and packed with splendid parts. The story is one that while decidedly gripping, is comic and human as well. It tells of John Thornton, idolized by his young daughter Patricia. By an unfortunate circumstance, Thornton, though a man of scrupulous integrity, is compelled on just one occasion to be dishonest in order to save his name and the fortunes of his friends. Without hesitation he assumes a dangerous risk that cannot honorably be avoided, only to be betrayed by one he had trusted. On the evening when his daughter had planned a surprise party, the culminating blow falls — the night Patricia was to announce her engagement to a young aviator — the body of Thornton is found beside the desk of his library. As no stranger has been seen to enter, and it is known that no one has been able to leave after the murder occurred, the police assume the crime had been committed by one of the daughter's guests, and Patricia's party proves to be one of the most exciting that can be imagined, before the mystery of Thornton's death is solved in the most ingenious manner. Not only does "The Clutching Claw" offer an evening of intense excitement, it provides an abundance of laughter as well. All the parts are youthful except John Thornton, his housekeeper, and the police chief, and every part provides good opportunities.

Mystery comedy in 3 acts. 7 men; 7 women; 1 interior setting (living - room - library). Books, 75c each. Fee, \$15.00 a performance.

Wait Till We're Married

Comedy in 3 acts by Hutcheson Boyd and Rudolph Brunner. Marian Livermore, wealthy society girl, has fallen in love with William Plumb, a model young man of limited means. Her Aunt Kate opposes the engagement because she favors Jim Twells, and because of the difference in their social and financial positions. To discourage William, Kate and Jim hint darkly at Marian's extravagance, but Marian assures William she is willing to dispose of her fortune and adapt her life to his. Undaunted, Kate and Jim devise another scheme. Hoping that a taste of provincial life will cure Marian, they propose that she spend a month with William's maiden aunts to acquire training in domestic economy. Marian, however, survives this test. On the wedding day, Uncle Kester offers William \$500,000, but William declines. Marian in a temper flings her bridal bouquet at William and runs off, but soon realizes she is still in love with William; and to win him back, transforms herself into the homespun type he admires. William is seized with a similar inspiration, so he accepts Uncle's money, acquires a valet, an English accent and a false air of sophistication. But when at last they meet again they realize that their transformations have been in vain—for what had endeared them to each other in the first place were the very qualities they had tried to overcome. This is but a mere suggestion of the delightful characters and amusing situations that abound in this engaging comedy. "Wholesome and pleasant. . . . Kept a large audience is continuously cheerful mood—the laughter being frequent and the applause plentiful. The play provides good entertainment."—*Evening Post*.

Comedy in 3 acts. 4 men; 4 women; simple interior setting. Books, 75c each. Fee, \$25 for first performance.

That Girl Patsy

Comedy in 3 acts by Sumner Nichols. Mrs. Warren, wealthy society woman, has taken into her home, with a view to adoption, an 18-year-old girl from the slums. Patsy is coldly received by Julia, Mrs. Warren's daughter, and her friends—especially Violet Manners, who sees in this youngster a potential rival for the affections of Bob, Julia's brother. Patsy, however, with her quaint and humorous antics, soon wears down the family reserve and endears herself to everyone—particularly young Bob. But suddenly a situation arises which threatens to destroy her one chance of happiness. Patsy discovers that Julia is in the power of Phil Greer, who, unless Julia meets his demands for \$5,000, threatens to sell certain letters to the papers. Patsy takes matters into her own hands, meets Greer, disarms his suspicions, and convinces him that she is "working the same racket" on Mr. Warren; then, after winning his confidence, she induces him to let her see the letters. Once in her hands, she drops her disguise, and hurls the letters into the fireplace. Greer threatens her, just as Mr. and Mrs. Warren and Bob enter the room. Warren demands an explanation, which, of course, Patsy cannot give without exposing Julia. Warren interprets Patsy's silence as an admission of guilt; he orders her from the house. Bob declares his faith in Patsy, but she declines his help. At the last moment, however, Julia's better nature asserts itself and she confesses. Warren apologizes and from then on the play takes a decidedly romantic turn until the fall of the curtain.

Comedy in 3 acts. 6 men; 6 women, 1 interior setting (usual livingroom). Books, 75c each. Fee, \$25.00 for first performance.

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